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The views expressed in Shanmukha are the writers' own and do not necessarily reflect the opinion of the Editor/Publisher. It may please be noted that articles sent to Shanmukha for publication will not be returned.

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As we go about our lives, which are more or less set in a comfortable routine, riddled now and then, no doubt, with small jolts and occasional hurdles, along comes a huge blow that leaves one reeling, with seemingly no succor in sight and no glimmer of light in an all-encompassing bleakness. Ironically, one thing that helps to lighten the burden during these times is to hear stories of others who might be going through greater personal tragedies and the other is the path of devotion. The unconditional surrender to one's God and the bliss to be experienced thereby, are exemplified by great bhaktas of yore, Prahlada, Narada, Ambarisha or Thyagaraja, Appar, Sundarar, Tirugnana Sambandar, Kannappar, Arunagiri Nathar or Nandanar, Kanakadasa, Purandaradasa, Gnaneshwar, Namdev, Eknath, Meera or Surdas, Christ or Prophet. To commemorate the bicentenary of Gopalakrishna Bharati, a great Tamil composer, who popularized the life of Nandanar, an ardent Shiva devotee, we present two articles; a Tamil article on the composer by Dr. R.S. Jayalakshmi and an article by Gayatri Chandrashekar, juxtaposing Nandanar with Kanakadasa, a devotee and composer from the Kannada-speaking region.

Dr. V.S. Sharma gives glimpses of a scholarly 18th century treatise on Mohiniyattam, *Balarambharatham*.

Dr. Sakuntala Narasimhan suggests some tongue-in-cheek inclusions in music syllabus for institutions that would help artistes build "brand value".

Our epics are an inexhaustible source of material for dance, theatre and music. They provide immense scope for portraying the navarasas and all the subsidiary emotions. The Bhagavatam contains situations of the Lord himself displaying the navarasas. Ojaswita Chaturvedi cites these situations in her *Sri Krishnena Navarasa Pradarshanam*.

Writer Lakshmi Devnath has embarked on the unique project of bringing out biographies of famous musicians and artistes in a picture-book format. Jyothi Mohan reviews the first two books in this series.

Nalini Dinesh reports on the events of the last quarter at the Sabha and Vidyalaya.

கோபாலக்ருஷ்ணபாரதி

Dr. R. S. Jayalakshmi



ஒரு வாக்கேயக்காரரின் பாடல்கள் இசை கச்சேரி, நாடகம், நாட்டியம், கதாகாலசேஷம், திரைப்படம் இப்படி எல்லா துறைகளிலும் கையாளப்பட்டுள்ளதா என்று கேள்வி கேட்டால் அதற்கு கோபாலக்ருஷ்ணபாரதியாரின் படைப்பான நந்தனார் சரித்திரம் என்ற இசை நாடகம் மட்டும்தான் என்று விடையளித்து விடலாம்.

இவர் இயற்றிய மற்ற சரித்திர கீர்த்தனைகள்-நீலகண்ட நாயனார், இயற்பகை நாயனார், காரைக்கால் அம்மையார் ஆகியவை ஆகும். இவை புத்தக வடிவில் வெளி வரவில்லை. இவர் சிதம்பர கும்மி என்ற தொகுப்புப் பாடல்களையும் இயற்றியுள்ளார். இது நந்தனார் சரித்திரத்தின் பின் இணைப்பாக இரண்டாவது பதிப்பிலிருந்து எல்லா பதிப்புகளிலும் சேர்க்கப்பட்டுள்ளது. இதைத்தவிர தில்லை நடராசர் மீது பல கீர்த்தனைகளையும் இயற்றியுள்ளார். இவை விடுதி கீர்த்தனைகள், அல்லது தனி கீர்த்தனைகள் என்று கூறப்படுகின்றன. உதாரணமாகச் சொல்வதானால் ஆபோகி ராகத்தில் அமைந்த சபாபதிக்கு வேறு தெய்வம் என்ற கீர்த்தனையாகும்.

நந்தனார் சரித்திரம் இசை உலகில் ஒரு சிறப்பான இடம் பிடித்திருப்பதன் காரணம் இதில் கையாளப்பட்டுள்ள மொழி மிகவும் எளிதாக புரிந்து கொள்ளும் விதத்தில் இருப்பதுடன் பலவகையான கிராமிய வாண்மெட்டுக்களைக் கொண்டும் இயற்றப்பட்டிருப்பதனால் பாமரனாலும் ரசிக்க முடிந்தது. இப்படி கன்னடக் இசையையும் கிராமிய இசையையும் சேர்த்து எல்லோரையும் ரசிக்கவைத்த முதல் வாக்கேயக்காரர் கோபாலக்ருஷ்ண பாரதி என்றால் அது மிகையாகாது. அதோடு இன்னும் ஒரு சிறப்பு இந்த நாடகத்திற்கு என்னவெனில் இவர் ஒரு சமுதாய கண்ணோட்டத்துடன் இந்த இசை நாடகத்தை இயற்றி இருப்பதுதான்.

நந்தனார் சரித்திரத்தை இவர் எழுத மூலமாக இருந்தது சேக்கிழாரால் 12 ம் நூற்றாண்டில் எழுதப்பட்ட பெரிய புராணம் என்ற நூலாகும். இதில் திருநாளைப் போவார் புராணமாக நந்தனார் சரித்திரம் கொடுக்கப்பட்டுள்ளது. மொத்தம் 37 செய்யுள்களில் கூறப்பட்டுள்ள நந்தன கதையை ஒரு பெரிய இசை நாடகமாக உருவாக்கியுள்ளார் கோபாலக்ருஷ்ண பாரதியவர்கள். பெரிய புராணத்தில் உள்ள 37 செய்யுளில் ஏறத்தாழ 20 செய்யுள்களை பாரதியவர்கள் கையாண்டுள்ளார். பெரிய புராணத்தில் உள்ள நந்தனார் சரித்திரத்தில் நந்தனாரை அடிமையாக நடத்தும் வேதியர் பாத்திரம் கிடையாது. கோபாலக்ருஷ்ணபாரதி அவர்கள் அந்தணராக இருந்தாலும் அவர் தாழ்த்தப்பட்டவர்களை அந்தணர்கள் அடிமைகளைப் போல் நடத்துவதை பார்த்து அதை பொறுத்துக்கொள்ள முடியாமலும் தீண்டாமையை ஒழிக்கவும் தனது நந்தனார் சரித்திரத்தில் வேதியர் பாத்திரத்தை அறிமுகப்படுத்தி தனது கருத்துக்களான தீண்டாமை, அடிமைப்படுத்துதல் ஆகியவற்றை எதிர்ப்பதை இந்த பாத்திரத்தின் மூலம் தெரியப்படுத்துகிறார்

என எண்ணவைக்கிறது. ஆகையால் கோபால் கிருஷ்ண பாரதி ஒரு சமுதாய கண்ணோட்டத்துடனேயே இந்த நாடகத்தை இயற்றியுள்ளார் என்பது தெரிகிறது.

இவரை பற்றிய ஒரு சிறு குறிப்பு.

இவர் திருவாரூர் அருகில் நமிமணம் என்ற கிராமத்தில் பிறந்தார். இவரது காலம் இவரது வாழ்க்கை வரலாறு எழுதப்பட்டுள்ள ஒவ்வொரு புத்தகத்திலும் மாறுபட்டுள்ளது. இருப்பினும் உ. வே. சாமிநாதய்யர் எழுதிய “என் சரித்திரம்” என்ற புத்தகத்தில் உள்ள செய்திகளில் இருந்து இவர் ஏறத்தாழ 1808 ல் இருந்து 1899 க்கு இடைப்பட்ட காலத்தில் வாழ்ந்திருக்கிறார் என்பதை ஊக்கி முடிக்கிறது. இவரது தந்தை ராமஸ்வாமி பாரதி. இவர் தனது சிறு வயதிலேயே தந்தையை இழந்து விட்டார். ஆகையால் பாரதி தனது சிறு வயதிலேயே மாயவரத்திற்கு சென்று விட்டார். அங்கே கோவிந்தசிவம் என்பவரை தனது ஞான குருவாகக் கொண்டு அவரிடம் வேதாந்த நூல்களையும், யோகசாத்திரங்களையும் கற்றார். இவர் இசை, சமஸ்கிருதம், தமிழ், வேதாந்தம், ஆகமம் எல்லாவற்றிலும் தேர்ச்சி பெற்றவர் எனத் தெரிகிறது.

இவரது சீடர்களில் குறிப்பிடத்தக்கவர்கள் எனப் பார்க்கும்போது சமரச சன்மார்க்க கீர்த்தனைகளை இயற்றிய வேதநாயகம் பிள்ளையையும், தமிழ் உலகத்திற்கு சிறப்பான தொண்டு செய்த உ.வே. சுவாமிநாத அய்யரையும் குறிப்பிடலாம்.

கோபால் கிருஷ்ண பாரதியின் இசைத்தொண்டை அளவிட அவரது நந்தனார் சரித்திரம் ஒன்றே போதுமானது.

இவரது நந்தனார் சரித்திரம் 1861 முதல் 1899 வரை ஏறத்தாழ 13 பதிப்புகள் வந்துள்ளன. 37 வருட இடைவெளியில் இவ்வளவு பதிப்புகள் வந்த புத்தகம் இது மட்டுமே இருக்கும். இவர் 90 வயது வாழ்ந்துள்ளார். அவர் வாழ்ந்த கால கட்டத்திலேயே பெரும்பாலான பதிப்புகள் வந்துவிட்டன எனத் தெரிகிறது. முதல் பதிப்பாக 1861ல் வெளி வந்த பதிப்பு காரைக்காலில் பிரஞ்சு அதிகாரியாக இருந்த ஸிஸே துரை என்பவரால் கோபால் கிருஷ்ண பாரதியிடமிருந்தே பெறப்பட்டு வெளியிடப்பட்டதாகும்.

இந்த புத்தகத்தின் 13 பதிப்புகளும் வெளியிடப்பட்ட ஆண்டுகள் .

1861, 1862, 1864, 1867, 1868, 1869, 1873, 1874, 1880, 1885, 1896, 1897, 1897அ, 1899, 1899அ

மேலே கூறப்பட்ட 13 பதிப்புகளிலும் ராகங்கள், தாளங்கள், சாகித்யங்கள் எவ்வாறு மாறியுள்ளன, மற்றும் ஸ்வரதாளக்குறிப்பில் உள்ள மாற்றம், பாடும் முறையில் உள்ள மாற்றம் போன்ற விஷயங்களை அடிப்படையாக எடுத்துக்கொண்டு பா. பாலசுப்ரமணியம் என்பவர் சென்னை பல்கலைக் கழகத்தில் 2005 ஆண்டு ஒரு ஆய்வு நூலை அளித்துள்ளார்..

இதில் 1897 மற்றும் 1899 இந்த இரண்டு வருடங்களிலும் இரண்டு பதிப்புகள் மறு பதிப்புகளாக வெளியிடப்பட்டுள்ளன. இவர் காலகட்டத்திலேயே அதாவது ஐம்பது ஆண்டு கால கட்டத்தில் இவ்வளவு பதிப்புகள் வந்திருப்பதில் இருந்தே இந்த நூலின் சிறப்பு தெரிகிறது. மேலும் 1861 முதல் 1971 வரை சுமார் 60 பதிப்புகள் வந்துள்ளன. இதைவிட சிறப்பு ஒரு நூலுக்கு இருக்க முடியாது எனத் தோன்றுகிறது.

இந்த பதிப்புகள் பற்றிய செய்திகள் இவரது ஆய்வு நூலில் இருந்துதான் கிடைத்தது.

கோபால் கிருஷ்ண பாரதி கதாகாலட்சேபம் செய்பவர் என்பதால் இவரே நந்தனார் சரித்திரத்தை கதாகாலட்சேபமாக செய்துள்ளார். இவர் கதாகாலட்சேபம் செய்வதை நள்ளிரவு வரை கேட்டுவிட்டு நாகப்பட்டினம் வாழ் மக்கள் காரியாலயத்திற்கு தாமதமாக வந்ததினால் தான் ஸிஸே துரை அவர்கள் ஏன் எல்லோரும் தாமதமாக வருகிறார்கள் என்று விசாரித்த போது கோபால் கிருஷ்ண பாரதியாரின் கதாகாலட்சேபத்தை நள்ளிரவு வரை கேட்டதின் காரணத்தினால்தான் எல்லோரும் காலையில் விழிப்பது தாமதமாகி ஆபீஸிற்கு தாமதமாக வருகிறார்கள் என்பதை அறிந்து துரையே கதை கேட்கச் சென்று நந்தனார் சரித்திரத்தின் பெருமை அறிந்து அதை வெளியிட்டார் என்பது குறிப்பிடத் தக்கது.

இவரது பாடல்களுக்கு ராக தாள குறிப்பு எல்லா பதிப்புகளிலும் உள்ளன. ஆனால் ராகங்களும், தாளங்களும் சில பதிப்புகளில் பல பாடல்களுக்கு மாறியுள்ளன. இவரது பாடல்களுக்கு வர்ண மெட்டு ஸ்வரதாளக்குறிப்பாக முதலில் காணப்படுவது ஏ.எம். சின்னசாமி முதலியாரின் புத்தகத்தில்தான். பிறகு எஸ். ராமநாதன், அண்ணாமலை பல்கலைக்கழக வெளியீடு புத்தகங்களிலும் ஸ்வரதாளக் குறிப்பு உள்ளன.

இந்த ஆய்வுக் கட்டுரையில் கோபால் கிருஷ்ண பாரதியாரின் நந்தனார் சரித்திரத்தில் காணப்படும் உருவகங்கள், ராக தாளங்கள், சொல் அணிகள் போன்ற செய்திகள் மட்டும் கொடுக்கப்பட்டுள்ளன. வர்ணமெட்டு ஸ்வரதாளக்குறிப்பாக கிடைப்பதிலும் மாற்றங்கள் இருப்பதால் இவரது இசைப் புலமையை அறிய ஆதாரம் போதுமானதாக இல்லாததால் பாரதியாரின் திறமை அவரது ஸாஹித்ய அழகை அடிப்படையாக வைத்தே முக்கியமாகப் பார்த்துள்ளேன்.

இவர் நாடகத்தில் காணப்படும் உருவகங்கள்—

கீர்த்தனை, கட்கா, பெரிய கட்கா, சிந்து, நொண்டிச் சிந்து, லாவணி, கண்ணிகள், மங்களம், ஆனந்தக் களிப்பு, இரு சொல் அலங்காரம், அகவல், ஏசல், நாமாவளி, துக்கடா, கவாய், விருத்தங்களில் கலித்துறை, எழுசீர்கழிநெடிலடி இப்படி பல உருவகங்களைக் கையாண்டுள்ளார்.

இவர் தன் பெயரையே கோபாலகிருஷ்ணன் என்று பாடல்களில் மட்டும் முத்திரையாக வைத்துள்ளார். சில பாடல்களில் பாலக்ருஷ்ணன் என்றும் வைத்துள்ளார்.

இவரது தமிழ் புலமை இந்த நாடகத்தில் வரும் பாடல்கள் மூலம் நன்கு தெரிகிறது.

இந்த நாடகத்தில் விருத்தம், எழுசீர் கழிநெடிலடி, கலித்துறை, அகவல், போன்ற தமிழுக்கே உரித்தான பாவகைகளை இயற்றியிருப்பதில் இருந்தே இவர் தமிழ் புலமை நன்கு தெரிகிறது.

சொல் அணிகளாகக் கூறப்படும், எதுகை, மோனை போன்றவை இவர் பாடல்களில் மிக அழகாகக் கையாளப்பட்டுள்ளன.

உதாரணமாக மாயாமாளவகௌளை ராகத்தில் ஆதி தாளத்தில் “நந்தா ஒரு சேதி” என்ற பாடலைக் கூறலாம். இதில் நான்கு நான்கு வரியாக நான்கு பத்திகள் உள்ளன. இவை எல்லாவற்றிலுமே எல்லா வரிகளிலும் இரண்டாவது எழுத்து பொருத்தம் மிக அழகாகவும் அர்த்தத்துடனும் இருக்கிறது. ஒரு பத்தி மட்டும் இங்கே கொடுக்கப்படுகிறது.

பாடு—உன் கருப்பு தெய்வத்தைக் கொண்

டாடு—கள்ளுகளுடன் பூசைகள்

போடு—நெல் விளையும்படிக்கு வழி

தேடு—புத்தி சொன்னேன் இதுதான்.

இதில் நான்கு வரிகளின் ஆரம்பமும் பாடு, டாடு, போடு, தேடு என்று இருப்பதைப்போல் எல்லா பத்திகளிலும் அமைந்துள்ளன.

அந்நிய பிராஸம் என்பது ஒவ்வொரு வரி முடிவும் ஒரே சொல்லுடன் முடிவது. இப்படிப்பட்ட பாடல்கள் பல உள்ளன. உதாரணத்திற்கு

தத்திப்பிலிபோலே தாண்டிக் குதிப்பார்

முத்தமிடுவதுபோலே முகத்தைக் கடிப்பார்

வார் கொண்டு கட்டி வளைத்துப் பிடிப்பார்

தூக்கல்லெடுத்துத் துடைக்குள் நெரிப்பார்

இப்படி இப்பாடல் பல வரிகளில் தொடர்கிறது.

இரு சொல் அலங்காரம் என்பது கேள்வி பதில் அமைப்புக் கொண்டது. ஆனால் விடைகள் ஏழாக்கு மாறாகச் சொல்வதுபோலும் இவர் பல பாடல்களை இயற்றியுள்ளார்.

நந்தனாருக்கும், புலையார்களுக்கும் மற்றும், வேதியாருக்கும் நந்தனாருக்கும் இடையே நடக்கும் வாக்குவாதங்கள் இருசொல் அலங்காரமாக புனையப்பட்டுள்ளன. நந்தனாருக்கும் புலையாருக்கும் இடையில் நடக்கும் வாக்குவாதம் இங்கு உதாரணமாக கொடுக்கப்பட்டுள்ளது.

நந்தனார் சிவனே தெய்வம் சிதம்பரமே கைலாசம்

தவமே பெருமை தான் சம்பரதாயம்

புலையார் சேரியே சொர்க்கம் ஏரியே கைலாசம்

மாரியே தெய்வம் மத சம்பரதாயம்

இப்படி தொடரும் இப்பாடலில் கடைசி வரி

நந்தனார் மையத்திலாடி மனக்கயிறு பூட்டி

வையத்திலிருப்பார் மதசம்பரதாயம்

புலையார் கையிலே கலயம் காலிலே சேறு

பையிலே பாக்கு பறை சம்பரதாயம்

இப்படி பல பாடல்கள் இருசொல் அலங்காரமாக தத்துவங்களைக் கூறுவதாகவும், அறிவுரைகள் கூறுவதாகவும், கிண்டலாகவும் அமைந்துள்ளன.

கட்கா என்ற ஒரு உருவகை மிக அழகாக அமைக்கப்பட்டுள்ளது. இதில் ஒரு எழுத்து ஒரே வரியில் பலமுறை வந்திருக்கும் வகையில் அமைக்கப்பட்டுள்ள பெரிய கட்காவை உதாரணம் சொல்லலாம்.

திருநாளைப் போவார் என்று ஆரம்பிக்கும் இப்பாடலின் சரணம் போன்ற பகுதி 30 வரிகளுக்கு மேல் தொடர்கிறது. இதன் சிறு பகுதியை உதாரணமாகப் பார்க்கலாம்:

அடாது செய்தால் - படாது படுவீர்

விடாது பாவம் தொடாதே அவன் பே

ரிடாதே தூறு—படாதே கையிடி

படாதே வெம்பகை—யிடாதே அப்பா

தருடாங்கன் கோபம்—படாது பட்டால்

விடாது சலனப்—படாதவன் மனம் -கெடாதவன் குணம்

விடாதவன்

இப்படி 30 வரிகளும் தொடர்கின்றன. இதில் டா என்ற எழுத்து எல்லா சொற்களிலும் அமைந்திருப்பது அவரது மொழித்திறமைக்கு மற்றுமொரு எடுத்துக்காட்டு. இதை நிறுத்தாமல் மூச்சு விடுவதுகூட தெரியாமல் பாடுவது ஒரு சிறப்பு.

நொண்டிச் சிந்து என்பதும் இந்த நாடகத்தில் இடம்பெற்றுள்ள ஒரு அழகான உருவகை.

நாடகத்தின் ஆரம்பத்திலேயே அமைந்திருக்கும் “பழன் மருங்கணையும்—புலைப்பாடியது கூறை விடுகளில்” என்று தொடரும் இந்த நொண்டிச் சிந்து நந்தனார் சரித்திரக் கதையை ஏறத்தாழ 70 வரிகளில் சொல்லும் விதத்தில் அமைக்கப்பட்டுள்ளது.

இந்த நொண்டிச் சிந்து நாடகம் முழுவதும் சிறு சிறு பகுதிகளாகக் கதையை கூறவும் பயன்படுத்தப்பட்டுள்ளது.

இதில் முக்கியமான விஷயம் ஒரு சேரி எப்படி இருக்கும் என்பதை தத்ரூபமாக கோபால் கருஷண பாரதி விவரித்துள்ளதுதான். சேரியிலேயே வாழ்பவர்களால் கூட இவ்வளவு சிறப்பாக சேரிக் காட்சியை வார்த்தைகளில் வர்ணிக்க முடியாது. பாரதி அவ்வளவு அழகாக வாணித்திருக்கிறார்.

தண்டகம் என்ற ஒரு உருவகையையும் இவர் அதிகம் இயற்றியுள்ளார். இதில் ஒரு தண்டகம் குறிப்பிடத்தக்கது. யதுகுலகம்போதியில் உள்ள இந்த தண்டகம் வேதியரும் நந்தனாரும் உரையாடுவது போல் அமைந்துள்ளது. இது நான்கு நான்கு வரிகளாக அமைந்துள்ளது. இதில் ஒவ்வொரு நான்கு வரியும் முடிந்து அடுத்த நான்கு வரி தொடங்குவதில் உள்ள சிறப்பு என்னவெனில் நான்காவது வரியில் உள்ள ஒரு வார்த்தை அடுத்த நான்கு வரியின் முதல் வரியின் ஆரம்ப சொல்லாக வந்திருப்பதுதான். இதை அந்தாதி என்று கூறுவர். அந்த சிறப்பும் இவர் பாடலில் காணப்படுகிறது.

“மித்தந்நெளிய மருந்தொன்றிருக்குது” என்ற கீர்த்தனையில் மூன்று சரணங்கள் உள்ளன. இதில் ஒரு சரணத்தின் போக்கு—

பாம்பும் புலியுமெய்ப்பாடுபட்டுத் தேடி பார்த்துப்பிரிட்டது

பாரளந்த திருமாயனும்வேதனும் பார்த்துக்கனித்ததுண்டு

பார்வதியென்றொரு சீமாட்டியதில் பாதியைத் தின்றதுண்டு -இன்னம்

பாதியிருக்குபறையா நீயும்போய்ப் பாரென்றுத்தாரம் தாருந்தீரும்

என்ற இந்த சரணத்தில் சிவனின் திருவுருவை வர்ணிக்கும் இடத்தில் அர்த்தநாரீஸ்வரரான சிவனின் தோற்றத்தை பார்வதி அவர் உடலில் பாதியை எடுத்துக்கொண்டதை நகைச்சுவையுடன் பார்வதி என்ற சீமாட்டி பாதியை தின்று விட்டாள் என்று கூறி இருப்பது ஒரு அழகான கற்பனை.

இப்படி இவரது மொழி திறமையை வர்ணிக்கப் பல பாடல்கள் உள்ளன.

அடுத்ததாக ராகங்கள் என்று பார்க்கையில் முதல் பதிப்பில் குறிப்பிடப் பட்டுள்ள ராகங்கள் அடுத்தடுத்த பதிப்புகளில் மாறி இருப்பது தெரிகிறது. உதாரணமாக “சற்றே விலகி இரும் பிள்ளைய” என்ற பாடல் அம்சத்வனி என்று கொடுக்கப்பட்டுள்ளது. இப்பாடல் இன்று பூர்விகல்யாணி ராகத்திலேயே பாடப்படுகிறது. 19ம் நூற்றாண்டு இறுதியில் வந்த ஏ.எம். சின்னையா முதலியார் அவர்கள் புத்தகத்தில் அம்சத்வனி ராகத்தில் ஸ்வரதாளக்குறிப்பு உள்ளது. இதேபோல் தேசிய தோடி என்று கொடுக்கப்பட்டுள்ள “வழிமறைத்திருக்குதே என்ற பாடல் நாடக்குறஞ்சியிலும் பாடப்படுகிறது. இந்த மாற்றங்கள் எல்லாம் திரைப்படம், நாடகம், நாட்டியம், கதாகாலசேஷம் போன்ற துறைகளில் பாடுபவர்களுக்கு பிடித்த ராகங்களில்

அமைத்துக்கொள்வதால் மாறி இருக்கலாம். பாரதியார் பல வாண மெட்டுக்களையும் உபயோகித்துள்ளார். லாவணி என்ற தலைப்பிலேயே பல பாடல்கள் உள்ளன. இதிலிருந்து லாவணிக்கு என்றே ஒரு வாணமெட்டு இருந்தது என்பது தெரிகிறது. ராகம் துக்கடா என்று சில பாடல்களுக்கு கொடுத்திருப்பதில் இருந்து துக்கடாவிற்கு என்றும் வர்ணமெட்டு இருந்தது தெரிகிறது.

காம்போதி, சங்கராபரணம், தோடி, மோஹனம், மாயாமாளவகௌளை, நாதநாமக்ரியா, யதுகுலகம்போதி, பேகடா, புன்னாகவராளி, ஸாவேரி போன்ற பழமையான ராகங்களை கையாண்டிருப்பதுடன் மும்மூர்த்திகளில் தியாகராஜர் மட்டுமே கையாண்டுள்ள கரஹரப்பியா ராகத்தையும் உபயோகித்துள்ளது குறிப்பிடத்தக்கதாக உள்ளது. ஒருவேளை தியாகராஜர் காலத்திற்கு முன்பே கரஹரப்பியாவில் ஏதாவது பாடல் இருந்திருக்கலாம். அல்லது தியாகராஜரின் கீர்த்தனைகளே இவருக்கு கரஹரப்பியாவை கையாள் உதவியிருக்கலாம்.

ஜெயஸாவேரி என்று ஒரு ராகம் கொடுக்கப்பட்டுள்ளது. இது மும்மூர்த்திகளாலேயே கையாளப்படாத ராகம். செந்தக்கடுக்கா என்று ஒரு பாடலுக்கு ராகம் கொடுக்கப்பட்டுள்ளது. இது ராகமா வர்ணமெட்டா என்பது தெரியவில்லை. இருப்பினும் இவர் பாடல்களில் பல ராகங்களை கையாளப்பட்டிருப்பது இவருக்கு இசையில் இருந்த புலமையைக் காட்டுகிறது.

தாளம் என்று பார்க்கையில் ஆதி, கண்டசாபு, மிஸ்ரசாபு, ரூபகம் போன்ற தாளங்களுடன் அட, திரிபுடை, மிஸ்ர ஏகம், தேசாதி போன்ற தாளங்களையும் கையாண்டுள்ளார். அதோடு பல பாடல்களில் நடராஜரின் நடனத்தை வாணிக்கும் வகையில் ஜதிகள் கையாளப்பட்டுள்ளன.

மிருதங்க ஜதிகள் பற்றிய பரிச்சயம் அதாவது மிருதங்கத்தை கற்றிருக்கவேண்டும், அதோடு லயத்தில் ஞானமும் இருந்தாலன்றி இவ்வகை ஜதிகளை இயற்ற முடியாது எனத் தோன்றுகிறது. ஆகையால் இவரது லயத் திறமையும் தெரிகிறது. இந்த ஜதிகளை வெறும் ஜதிகளாக மட்டும் கையாளாமல் சில பாடல்களில் அர்த்தம் கொடுக்கும் சொல்லாகவும் பயன்படுத்தியுள்ளார். உதாரணமாக “ஆடிய பாதா” என்ற சங்கராபரண ராக கீர்த்தனையில் “சாலோகாதி பதவிகள் தந்தோம் தந்தோம் தந்தோம் தந்தோம் என்று ஆடிய பாதா” என்று வைத்துள்ளார். இது ஜதியாக மட்டும் இல்லாமல் கொடுத்தோம் என்ற பொருளுடனும் அமைந்துள்ளது மிக அழகாக உள்ளது.

இப்படி கோபால் கருஷண பாரதியின் இசைத் தொண்டினை அறிய இந்த ஒரு இசை நாடகமே போதுமான விஷயங்களைத் தருகிறது. இருப்பினும் இவரது மற்ற இசை நாடகங்களும் புத்தகமாக வந்திருந்தால் இவரது சிறப்பினை அறிய இன்னும் வழி வகுத்திருக்கும் என்பது மட்டும் நிச்சயம்.

Kanakadasa and Nandanar

Devotion the lone way to overcome all odds.

Gayatri Chandrashekar



Kanakadasa



Nandanar

Discrimination and notions of caste have divided the people of the country for over three thousand years. At least one sixth of the population, a majority of whom were original inhabitants of the land, were, all along, excluded from the benefits of social freedom and choice, financial inclusion, opportunities to acquire knowledge through education, political rights and social acceptance through touch and inter-dining.

Maintained strictly generation after generation, the rigid caste system had its pernicious influence affecting the savants and saints who have enriched our history, art and

culture. One would imagine that in the exalted realms of poetry and philosophy, what mattered most was the creativity and the meaningfulness of what was said. A careful look reveals that what was said mattered only when the person who said it had the right social standing. Placed at the bottom of the social order and kept subservient to the powerful caste system, the economically exploited people were denied due recognition of their talent, friendship with like-minded persons and entry into exclusivist temples, a denial that caused great mental agony and hurt.

At different times in the nation's history, evolved souls such as Nandanar and Kanakadasa were barred from entering the temple premises by the priestly order. However their supreme devotion ensured that they overcame obstacles created by man, swallowing many insults but keeping faith in the grace of the Supreme Being. Unlike in the present, they lacked anger and rebellion, and sought deliverance from the same Gods in whose name their tormentors oppressed them.

Nandanar, also called Tirunalai povar, is said to have lived in the 8th century in the Tamil region. Kanakadasa who earned praise from no less a person than the leader of the dasa koota, Vyasaraya, lived in the 16th century in the Kannada-speaking land.

Haridasa-s maintained that the path of devotion- bhakti marga - is the easiest way to reach the Lord. Merely remembering the name of the Supreme Being is enough for this life and the life beyond.

**Kaliyugadolu harinamava nenedare
Kulakotigaluddharisuvevu
Sulabhavendenisuva jalaruhanabhana nene manave**

In practice however, taking the name of the Lord, constantly and with devotion was not adequate in the lives of Nandanar and Kanakadasa in order to realise the Supreme power. Many obstacles stood in the way of their devotion.

Nandanar's story has been in existence for over one thousand years. He was born in Adanur in a poor family of low social status. The family and community faced social ostracism. Being landless, Nandan worked as a farmhand under a landlord who owned as much as 240 acres of land. Nandan used to repair the musical instruments in the local temple too. To drums of various sizes, he supplied the leather and tied the thongs. To vina-s and yash-s he gave the needed strings.

Sundaramurthy, the great Saivite saint mentions Nandanar as Tirunalai povar and calls him as one of the 63 Saivite saints, in his literary work Tiruthonda thogai, as early as the 9th century.

Periapuranam written by Chekkizhar also has a brief life history of Nandanar.

How did the term Tirunalai povar come about?

Nandanar loved Lord Shiva deeply and with great devotion. As the months turned into years, his longing to visit the temple at Chidambaram grew. Never did he give up the hope that he would be able to fulfil his wish that he would visit Chidambaram and see for himself the divine cosmic dance of Nataraja. The heavy load of work at the farm, the refusal of permission by the landlord for leave of absence and the social barriers to temple entry did not discourage him. To the teasing queries of co-workers and other farm hands as to when he would go to Chidambaram, he would always say, "Tomorrow, I will go". With deep belief and implicit faith in the Lord, he dared to hope. This audacious hope became the butt of jokes. The other farm hands ridiculed him by calling him more and more as "Nalai povar" - "the one who will go tomorrow" and less and less as Nandan.

In comparison to Nandanar, Kanakadasa's early life was privileged. He was born in Bada, near Bankapur to Birappa and Beechamma. He is said to have lived between 1508 and 1606 AD. His father was a chieftain of the area. Kanakadasa trained to become a warrior, learning the use of arms and the art and science of warfare and cultivating strength and bravery. However in later days as a wandering saint, Kanakadasa faced difficulties because he belonged to the shepherd or kuruba community.

While Nandanar chose Hara or Shiva as his chosen lord, Kanakadasa sang his immortal songs on Hari or Lord Chennakeshava at Kaginele, not far from Bada, his place of birth. His faith in the Lord was total and all-encompassing. What is the use of worldly might, if it comes without the Lord's grace, he asks.

Ava balaviddarenu daiva bala villadavage

By tradition Nandanar's deity was 'Karuppannaswamy', the village guardian deity. His clan urged him to worship only Karuppannaswamy and banish the deeply-felt love for Shiva. His devotion, they said, should only be to "Veeran Irulan and Katten".

Their entreaties fell on deaf ears as far as Nandan was concerned.

Once Nandanar and his community members visited Tirupungur where stood a temple for Shiva. The group stood outside the temple in a corner and were unable to see the deity because the mount of Shiva, the Nandi bull was blocking the way. Despite waiting and craning their necks for long, the vision of the deity was not available. Sensing Nandanar's disappointment, it is said Lord Shiva himself told Nandi, "My devotee Nandan whose devotion is beyond measure has come. You can move over slightly and facilitate Nandan getting a good darshan of me". Upon this, the stone Nandi is said to have changed its position and Nandan and his clan had a most detailed and delightful vision of Shiva.

Note here that even God had to entreat Nandi that it should change its position ever so slightly and even that request came after much waiting. The entrenched social order had grown such deep roots that even the gods feared to set it aside.

The place where Lord Hari is said to have worked his miracle for Kanakadasa was Udupi. The wandering saint had come to the Shri Krishna Kshetra but was not allowed inside the temple for a darshan on account of his social status by reason of birth. Deeply disappointed and hurt and longing to have the darshan of the Lord, he went to the backside of the temple and started praying intensely. Tears rolled down his cheeks. Lord Krishna, it is said, worked a miracle. The

intervening wall collapsed, thus removing the barrier between God and his devotee and the idol of Krishna, that was till then facing east turned half a circle and began to face west. Dasavarenya, the best of the devotees, Kanaka, could have the darshan that he desired with all his heart. Kanaka's kindi, Kanaka's window, to this day stands at the hallowed Shri Krishna temple at Udipi reminding us of the miracle worked 5 centuries ago.

Equalling the passion of Kanaka was the longing of Nandanar to visit Chidambaram. Obstacles were many, the Brahmin landlord would not allow it, family and friends ridiculed him for his madness and there was a rigid and orthodox priestly class at the temple town of Chidambaram.

When Nandan entreated his master to let him go on the pilgrimage, he was asked to dig a large irrigation tank first. To the true devotee, nothing is impossible. It is said Lord Vinayaka ensured that a huge tank was dug up in the shortest possible time. Complete with lotuses, birds and fishes and teeming with life forms, the tank work was completed in no time. Nandan's master was taken aback by the swiftness and perfection of the work.

**Thadagam onrundaakinar Gananayakar
Gandamulaviya thamarai poothu kadikka.....
Sundaramigunda paravaigal muzhudilum choozha....**

Yet again Nandan began to pester the landlord to grant him permission to go to Thillai, another name for Chidambaram. As usual he was ridiculed for his over-reaching ambition. The master says on one condition he could go. The 240 acres of land must be prepared, sown, harvested and winnowed and then Nandan was free to go to Chidambaram.

This task was an impossibility. Nandanar cries to Lord Shiva in despair. The Lord orders his 'gana-s' to do all the work during the time span of a single night.

When dawn breaks, the landlord is astounded to see that his vast fields have been prepared, sown, grown, harvested and winnowed as if by a miracle. He falls at the feet of Nandanar and grants him permission to go to Chidambaram.

At Chidambaram, Nandanar faces prejudices yet again. He sits at the entrance to the city filled with anguish. Lord Shiva appears in the dreams of the 3000 dikshitaras who held the charge of the city and instructs them to receive Nandanar after he purifies himself with fire. The ending of the millennia old story is controversial. Some interpret it as agni pravesha; entering the fire, by which Nandanar's soul merges with Lord Shiva while others say that after a ritual purification by fire, Nandanar was physically received with due respect by the priesthood and he delighted in the presence of Nataraja, the cosmic dancer.

Kanaka and Nandan are symbols of dalit aspirations. Kanaka was quite forthcoming in condemning the established social order. He said, in the path of truth, caste is irrelevant.

**Kulakula kula vennitha haru
Kulavayavudu satya sukhavilladarige.....**

In the case of Nandan, as interpreted by Gopalakrishna Bharati in his Nandanar Charitra Kirtanai, the spiritual longing was supreme. There were no attempts at overthrowing the established caste order or rebellion. Gopalakrishna Bharati published his book on Nandanar in the year 1848 AD.

Even Nandan's co-workers and kinsmen thought that visits to temples such as those in Tirupungur and Chidambaram violated Sampradaya or received social order.

**Aiye oru sedhi kelum
Sadi muraimai theriyadavan namakkudavadavan.....**

Kanakadasa was a great poet, a brave warrior and a realised soul. He wrote books such as Mohanatarangini, Mundige, Haribhakta sara, Nalacharitra, Ramadhyana charitra and Narasimha stotra in a language that was simple to understand and in a direct style. His message went straight to the heart of the listener and reader.

We do not know of any poetry that Nandanar himself wrote. He faced similar difficulties as Kanaka, centuries before him as told by Gopalakrishna Bharati in his compositions. Both were similar in their spiritual quest and in their extraordinary efforts to overcome social barriers created by the existing order.

When their stories speak of miracles wrought by supernatural forces, do they also imply that there was a change of heart, among at least a small section of the people who saw the cruelties heaped on the socially oppressed and decided in their quiet way that they would remedy the situation within their capability? That the stories have survived the passage of time and that Kanaka's literary output is extant, speak volumes for the power and truthfulness of lives lived and words spoken.

OBITUARY



Vellore Ramabhadran

Veteran mridangam vidwan Vellore Ramabhadran passed away in Chennai on 27th February 2012, he was 82.

He trained under his father Vellore Konnakkol Gopalachariar, a laya vidwan, who also ran a music institute in Vellore, where all the stalwarts of the day were invited to perform. These intensive listening experiences coupled with his natural inclination, talent and tutelage in laya instruments as well as in vocal music, paved the way for Ramabhadran's journey as a performing artiste which began in 1943 at the Jagannatha Bhakta Sabha, Chennai. In this concert, he accompanied the legendary Madurai Mani Iyer with whom he went on to play scores of concerts in temples and sabhas. Over the next seven decades, Ramabhadran accompanied all the leading artistes of the time, including Chembai Vaidyanatha Bhagavathar, Maharajapuram Vishwanatha Iyer, Ariyakkudi Ramanuja Iyengar, Madurai Mani Iyer, Semmangudi Srinivasa Iyer, Musiri Subramania Iyer, G.N. Balasubramaniam, flute Mahalingam, Maharajapuram Santhanam, Lalgudi Jayaraman, T.N. Krishnan, T.V. Sankaranarayanan, T.K. Govinda Rao, T.N. Seshagopalan, N. Ramani, B. Rajam Iyer and P.S. Narayanaswami.

Ramabhadran was known for his sensitive, sarvalaghu approach to accompaniment, sans complex kanakku, which, he espoused, should be reserved for laya ensembles wherein the focus is on rhythm.

He was honoured with the Sangeet Natak Akademi award in 1991 and the Sangeeta Kalanidhi title by the Madras Music Academy in 2004.

BALARAMABHARATHAM

Dr. V. S. Sharma

Introduction :

The present Kerala State is in the southernmost part of India and the erstwhile Travancore State extended from Cochin in Kerala to Kanyakumari. It was ruled by the Travancore dynasty centred at Thiruvananthapuram from the 18th Century. Padmanabhapuram was the original capital of the Travancore kings. King Marthanda Varma was the sole person who gave shape to the Travancore State during his reign from 1729 to 1758, and he shifted the capital to Thiruvananthapuram during 1730-1735. He passed away in 1758 (M.E. 933 Karkidakam 9). The junior Raja and Marthanda Varma's nephew, Sri Karthika Tirunal Balarama Varma, became the ruler after the demise of his illustrious uncle at the age of 35. At that time he was well known for his good qualities and accomplishments. Kavi Devaraja, a court poet of Marthanda Varma, in his "Bala Marthanda Vijayam Kavyam" has described Kartika Tirunal in these words –

കലാവാന് രാമചന്ദ്രോദയമകലങ്കാദമുതോദയഃ
 ഗുണജ്യോത്സനാവിതാനേന ഹ്ലാദയത്യഖിലം ജഗത്
 തതത് കലാസു മർമാണി ധീമതാ രാമവർമ്മണാ
 അനാക്രാന്താനി ലക്ഷ്യതേ നാസ്ഥാമിര്യത്ഥമാസ്യതൈഃ

(He was like the moon, or Rama with delightful rise, spreading the moonlight of good qualities and making the whole world happy; he was proficient in arts, nobody can describe him satisfactorily well.)

A later historian, T. K. Velu Pillai, has described Sri Kartika Tirunal in these glorious words: "eminently pious, passionately patriotic, exceptionally level-headed, soft-hearted, but courageous in spirit, a man of letters and a patron of poets and scholars, the Maharaja combined in himself the rare qualities of a good man and a great ruler." (Travancore State Manual)

The Maharaja was qualified as "Dakshina Bhoja" by virtue of his eminence and sublime qualities. Liberal tributes have been offered by poets and historians, which he highly deserved as a king as well as a multifaceted personality. The establishment of the Travancore State on a sound footing, the stabilisation, the financial and constitutional matters, the completion of the construction of Sri Padmanabhaswami Temple, the formation of a Kathakali troupe in the temple, the introduction of a definite style for Kathakali performance (the Southern style) with the help of Kapplingad Nambuthiri, the composition of about seven Attakathas, and the creation of the unique Natyashastra text *Balaramabharatham* are the major contributions of Kartika Tirunal Maharaja, who ruled the state brilliantly for a period of four long decades (1758-1798).

Along with his administrative duties, the Maharaja took keen interest in promoting the performing arts, mainly Kathakali. The Attakathas (Kathakali plays) written by him are Rajasuyam, Subhadraharanam, Bakavadham, Gandharvavijayam, Panchaliswayamvaram, Kalyanasaugandhikam and Narakasuravadham (Part I). These plays gained popularity in the world of Kathakali and they are still being staged often. The Maharaja's attempts to stabilize the southern style of Kathakali also succeeded to a great extent, though in recent times the difference between the northern and southern styles is almost extinct, due to the intermingling of artistes from all over. Being a connoisseur of performing arts, composer of Kathakali plays and stabilizer of the Kathakali style, the Maharaja watched several performing arts and then planned to write a theoretical study of Natya, which resulted in his magnum opus, *Balaramabharatham*. In the introductory part, i.e. purvapithika, the author says –

ഓരോരുത്തർക്കും ഇഷ്ടപ്പെട്ട തരംഗം കേൾക്കാൻ ഉപയോഗ്യമായ പാട്ട്



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लास्यतन्त्रमवलोक्य विशालम्
शस्त्रमारचितमात्मसुखाय
बालरामभरतं नाम बुधवर्याः
पश्यताद् भुतरसाधिकविजम्

(Witnessing the technique of Lasya, I have written this elaborate scientific text of *Balarambharatham* for my own pleasure. Oh, learned ones, please look into this delightful and enjoyable work.)

Texts on Natya Shastra

We have plenty of texts which deal with the 'Science of Natya' in Sanskrit - Bharathamuni's Natya Shastra, the pioneering work which comprehensively discusses the technique of the Tauryatrika (Gita, Vadya and Nritya), Nritharatnavali, Bharatharnavam, Sangeetaratnakaram, Abhinaya Darpanam, Hastalakshanadipika etc., are some of the notable works worth mentioning here. There are many commonalities in the various texts though there are differences in the emphasis given to some aspect or certain local, contextual and otherwise important points highlighted. Is there any gross difference between this recent text *Balarambharatham* and the other major works in the field? And what are the specialities of this 18th century text written in a locality which retains the most ancient Sanskrit tradition of acting i.e. Kutiyattam.

The learned author at the beginning of his work says that he is highly indebted to Bharatha and that he is writing this treatise as a result of the ardent prayer of many scholars, and that the text has been well-received by scholars.

भरतं कृतवन्तोदिभ स्वात्मानन्दविवृद्धये
वज्रपिप्रवरैः प्रोक्तं प्रयत्नं भरतं भुवि ॥ (89)
तत् सारसंग्रहं कृत्वा बालराममहीपतिः
लोकानामुपकाराय कृतवान् भरतं मुदा ॥ (90)
नृपकुलतिलकः श्रीतालमालाविभूषा-
परिकलित निज श्रीकान्ति संपूर्णगात्रः
रसिकजनसहस्रैः शोभितायां सभायां
भरतमिहविधातुं प्रार्थितो वञ्चिवराजः ॥ (40)
तदीया भारतीविद्या भारती हृदयम् गता ॥
सर्वलोक प्रसिद्ध च विद्वज्जन सुसम्मता ॥ (91)

It is also to be noted that the author repeats the following statement everywhere - "Bala Rama mahipala chintitabhinaye muda" - Maharaja Balarama Varma is making this statement in relation to the Abhinaya (after watching the abhinaya of the relevant matter). "Lasyatantram avalokya" is also a notable statement.

Balarambharatham – The Text

Balarambharatham, the original text in Sanskrit, is available in Granthakshara palm leaf manuscript in the oriental Manuscripts Library of Kerala University, Thiruvananthapuram. The book was published in Devanagari script in 1936, edited by the then Curator K. Sambasiva Sastri, with a long introduction. Sambasiva Sastri says: "The work, as it is based on numerous precious authorities, is the result of the practical experience of the author on Nritya. This publication is therefore all the more important for those interested in the revival of Indian National Dance and

expectedly for the student of Kerala Theatre. Numerous systems of abhinaya, internal and external, had been in vogue in Kerala alone, that have also been illustrated". It was the seventh publication of Sri Chitrodaya Manjeri series. It is a great asset to Sanskrit learning in Kerala. The book was out of print for a long time and the present author (V.S. Sharma) after long and strenuous effort, transliterated the whole text into Malayalam (the translated book's name is *Balarama Bharatham-Saraswathi*, an English translation has also been made by this author), deciphering verses, topics, etc., and divided the whole text into ten chapters under the following sections:

- | | |
|------------------------|--------------------|
| 1. Purvapithika | 2. Angabhodas |
| 3. Rasabhivyanjakatva | 4. Upangabhedas |
| 5. Bhavaswaranirupanam | 6. Pratyangabheda. |

There are 2228 verses and more than 20 prose pieces in the text, through which the author has made all deliberations on the technique of Natya. Though the author has expressed his indebtedness to the earlier texts as well as the contemporary performances directly and indirectly, he appears to be a very keen student and at the same time an authority of distinction as far as the Natya Shastra is concerned.

The Lakshya and Lakshana of Sirobheda, Hastabheda, Vaksha, Parsvakati, Pada, Drishtibheda, Bhrukuti, eyelid, pupil, Nasa, Nasanila, Kapola, Chibuka, Adhara, Svasanila, Danta, Rasana, Adhara, Vadanaraga, Griva, Bhujamula, Kurpara, Monibhandha, Bahu, Kurpara, Udara, Prishta, Uru and Janu are discussed in this work in a detailed manner. A deliberation on Rasa and Bhava also is briefly done with reference to the application of body parts to various Rasas and Bhavas. Aharyabhinaya is not touched in this text. But the other three abhinayas are part of the subject. The classification and differentiation shown proves that the author has gone into the minutest aspect of Abhinaya. An experienced exponent, a person who has mastered the art alone can make such a hair-splitting investigation and successfully attempt an elaborate discussion on the subject. The Maharaja's profound knowledge is remarkably reflected in the text of *Balarambharatham* which has become a unique work in Sanskrit prepared by a Keralite authority on Natya Shastra.

The Kerala Scene

18th century Kerala was rich in performing arts like Kutiyattam, Koothu, Kathakali, Krishnanattam, Thiruvathirakali (Kaikottikali), Kummi, Dasiyattam, Thullal etc. Except Thiruvathirakali all the other forms were temple arts. Thiruvathirakali is a feminine group dance of the lasya type and it has a socio-cultural milieu, folk touch and musical quality.

Koothu and Kutiyattam were presented in the temple theatre (koothambalam) by the Chakyar community. Kutiyattam is a stylized presentation of Sanskrit drama, while the Koothu varieties are based on mythological prabandhas (epics). Krishnanattam is the presentation of Krishnagiti kavya composed by Manaveda Samutiri of Kozhikode in the 17th century, and now the art form is centred at the Guruvayoor temple of Kerala.

The theatrical art of Kathakali was developed in the 17th century, with the Ramanattam of Kottarakkara Thampuran, and was nurtured by later composers and artistes.

Dasiyattam

There is a strong view that Dasiyattam was the forerunner to Mohiniyattam. Many temples had Dasis and they used to perform Dasiyattam in front of the deity. Perhaps Suchindram temple,

which was in Kerala till 1956, is a shrine where Dasiyattam was performed till the first half of the 20th century. Several other temples of Kerala also had Dasiyattam and there are references to it in many old literary texts in Malayalam.

Mohiniyattam, as a solo dance form, might have had its roots in Dasiyattam and was probably influenced by Thiruvathirakali – both being feminine (group) dances. The first literary work referring to Mohiniyattam is the Vyavaharamala written by Mazhamangalam Narayanan Namboodiri. A translation of the text came out in 1709.

नर्तकानाभेष एव धर्मसद्भिर्बहुदाहृतः
तालज्जेन लभ्यतेर्द्धम् गायकास्तु समांशिनः

In this statement it is said that the remuneration given to Mohiniyattam dancers should be divided among craftsmen, instrumentalists and musicians. Kunchan Nambiar (1705-1770), Sri Kartika Tirunal's court-poet and founder of the art of Thullal, has used the phrase, "Madanimulamam Mohiniyattam" (the Mohiniyattam of beautiful ladies) in his "Ghoshayatra" ottam thullal. Another reference to Mohiniyattam is seen in Sri Kartika Tirunal's *Balaramabharatham*, in verse 149. In later years, we find a royal record of 1791 (M.E.966 Chingam 16) in which there is an order with regard to the fixing of salary for the Mohiniyattam teacher, one Ayyappa Panicker, the Tithikkaran (instrumentalist who plays 'Tithi') - Karunakaran and four girls who studied this dance form at Thiruvananthapuram.

Contribution of Sri Swati Tirunal

The above evidences provide some evidence of the existence of Mohiniyattam prior to Sri Swati Tirunal Maharaja (1813-1846), the illustrious scholar musicologist who gave full shape to Mohiniyattam by giving it more sophistication and composed a good repertoire of songs for presenting the forms like Padas, Varnas, Keertanas, Bhajans, etc., in Mohiniyattam.

References to Natya

With this historical setting, we are to examine here the relevance of *Balaramabharatham* to Mohiniyattam. The author has keenly watched the contemporary dance forms prevalent in Travancore in the 18th century, studied the authentic texts on Natya Shastra and examined some other dance forms of other states like Kolati, Kummi, Jaggini, Dola, Nishadanatanam, Peraninritham, Bhramanatyam, Maulikumbasthanatyam, Vakranginatyam, etc., which find mention in his work in different contexts. There is no doubt that he had probably watched Dasiyattam which was performed in south Travancore temples also, though he has not mentioned that name.

Mahakavi Ulloor S. Parameswara Iyer in his monumental work, *Kerala Sahityacharitam*, says the Maharaja was pleased to witness Dasiyattam which came from another land (Paradesa) i.e. Tamil Nadu. He arranged through Karuttedath Chomatiri, one of his courtiers, to promote and popularize this art form in the name of Mohiniyattam for the first time in Kerala.

Dr. Kanak Rele, in her book on "Mohiniyattam – The Lyrical Dance", page 114, quotes a certain reference from *Balaramabharatham*: Mohininatanasthane and Mohininilaye in relation to Suchihasthavinivoye (Verse 149 p. 130) and Viparyasasuchi januviniyoye.

Angikabhinaya

Regarding the Angikabhinaya in Mohiniyattam and the hasta mudras, we here account for the variety of mudras prescribed in *Balaramabharatham*. In the *Natyashastra* (chapter 9) 24 Asamyuta mudras and 13 Samyuta mudras are mentioned, while in *Balaramabharatham*, the number is 40 and 20 respectively, though only 32 mudras are employed in Mohiniyattam. But when we examine lakshya and lakshana of the 67 mudras given in *Balaramabharatham*, we will be convinced that all of them are applicable in Kathakali and Mohiniyattam.

Division of Angas

The author defined angas, pratyangas and upangas, and discusses the lakshanas in a detailed manner, with all distinctions and varieties. All the differentiation, classification and utilization of the angas, upangas and pratyangas are done on the basis of the author's concept of Natya or Bharathatwam. He has defined the word Bharathatwam thus: "Ragasambandha Tala Kriya parichhedya bhavananubhavatwam Bharathatwam" (p.33) - "when the imagination has been formulated by Raga and Thala and made an enjoyable experience (through the angavikshepas), it is Bharathatwam". At another level after discussing various intricacies involved in the above definition, the learned author gives a more precise definition for Natya as "Bhavarasarthakriya karitwam Bharathatwam". He says that this is the most fitting definition and the lakshya and lakshana of each and every anga, upanga and pratyanga (i.e. angas: siras, hastah, Vakshas, Parswa, Katitata and pada; Upangas:- bhrukuti, nasa, kapola, chibuka, adhara and pratyanga: Griva, Bahu, Udara, Priswa, Uuru, Jangha) are described.

Kalyanikutty Amma, in her book on Mohiniyattam, has explained the lakshyalakshana of Angas and Upangas. She has not differentiated Upangas and Pratyangas.

Comparing the various angabhinaya depending on Natya Shastra, Abhinaya darpanam and *Balaramabharatham*, Dr. Kanak Rele rightly remarks:-

"It is in the *Balaramabharatham* once again that one comes across a staggering classification for the movements of the eyeballs which are called Tharakarmani as well as Drishtis".

Notable Omissions

With regard to the Karanas, Angaharas and charts, *Balaramabharatham* does not attempt a discussion in details, though they are mentioned with some content. The author did not write a comprehensive text including a discussion on Aharyabhinaya and Vachikabhinaya as done by Bharathamuni. Nandikeswara's *Bharatamavam* (of which 1200 verses have been published out of 6200 verses) also does not provide any information about vachika and aharya. *Balaramabharatham* has not touched upon the element of music - Raga, Thala, Orchestra etc. though the author could have dealt with these matters authoritatively since he himself was a composer of Kathakali plays.

Some Deeper Layers

Dr. Sivaramamurthi points out that Mohiniyattam is a kind of lasya in an area where Kathakali as Tandava flourished. It is in the fitness of things that a harmony or unison of Tandava and Lasya is achieved by bringing together Shiva and Mohini in a common dance play (Nataraja – p.290).

Peeping into the intellectual content of Mohiniyattam, Dr. Kanak Rele says that "it allows the

kinetic principle of revolutions or spirals and is Vaishnavite in nature". Dr. Kanak Rele has touched upon some of the tantric concepts in elucidating the aesthetics of the kinetic theory of revolutions or spirals involved in Mohiniyattam.

I have had the opportunity to correlate many concepts elucidated in *Balaramabharatham* with some of the dance forms including Mohiniyattam. Knowingly or unknowingly, the dancers employ many principles, but most of them may not be aware of the textual facts, since the book *Balaramabharatham* itself was quite unknown to many artistes.

To sum up :

1. The author of *Balaramabharatham* was a great scholar in *Natyashastra* and he wrote this theoretical text on the basis of his studies and practical knowledge of performances found in the contemporary times.
2. All the details regarding *Abhinaya*, discussed by the Maharaja are not imaginary, but they have a full bearing on the various dance forms in one way or another at the level of the charms of the body movements.
3. The artistes are not aware of the details brought out in the text, even if knowingly or unknowingly they employ the principles elucidated in the work. But they should understand and exploit the materials available there, so that the dance could be more definite in *Chaturvidhabhinaya*, kinetically beautiful and totally graceful.
4. *Kartika Tirunal Maharaja* has all the credit for writing such a remarkable text on *Natya* which has full bearing on *Kathakali* and *Mohiniyattam*.
5. *Mohiniyattam* got a definite shape during the times of *Sri Kartika Tirunal* and his successor *Sri Swati Tirunal Maharaja* who made it more musical and graceful.

We have to be thankful to those two great personalities to whom the artistes in the field of *Mohiniyattam* are indebted very much. A more systematic study of *Balaramabharatham* and its application in the detailed aspects of *Mohiniyattam* will surely enrich the dance form by stabilizing and beautifying it in form and content.

CONGRATULATIONS

Smriti Sundararajan, a Shanmukha Sangeeta Mani
from the **Vidyalaya**, won the first prize for violin in
the annual competition conducted by **All India Radio**
in 2011. The competition which has
participants from all over India, automatically
inducts the first prize winner as a B grade
artiste of **All India Radio**.

Changes in Music Syllabus? (Some Cheeky Suggestions)

Dr. Sakuntala Narasimhan

I have looked carefully at the contents of the syllabus for music courses at several institutions around the country, but find that none includes, or even takes note of, in passing, one important ingredient for success as a musician in modern times.

I refer to "lobbying" for chances to perform at various prestigious events, and "packaging" oneself to catch the attention of the organisers of such events or of critics and reviewers who make all the difference between popularity and languishing in the wilderness, regardless of one's musical capabilities.

I have been following, for the last three years, the musical growth of two child prodigies, and offer my observations to make my point about the importance of "PR". Both children are remarkably talented, neither is ten yet. However, the father of one (the less gifted or knowledgeable of the two) does PR for his progeny full time, pushes himself and his son into the public eye constantly, calling up those in the sabha field, visiting them, offering handouts to news desks, and following up with requests (sweetened often with "gifts") to ensure that a forthcoming concert gets prominent coverage, with photograph and advance publicity. It works – in at least seven out of ten attempts, the publicity ensues, and that in turn helps cadge bigger, plum invitations (like a tour abroad, or a TV appearance). It all snowballs, till the public is led to believe that he is "popular". An impresario in Mumbai once told me, in 1972, that if he gave me a chance during his monthly recital series, I will have to "bring my own audience too" – "if you were performing your daughter's marriage, wouldn't you go and invite everyone you knew? You have to do the same, to fill the hall," he advised. I was shocked, but apparently this is how it works – I have known parents of young, up-and-coming artistes make hundreds of calls, to ensure a "big turnout" which is how organisers assess the "success" of an event. The indefatigable Subbudu once wrote, in a review, that an up-and-coming dancer had "brought even the pet dog and cat and cow from her family, to fill the hall". A review headline saying "So-and-so at her brilliant best" becomes the yardstick that potential audiences use, to decide whether to attend the next recital by that artiste. And that headline, depends on the mood of the reviewer as well as his relationship with the editor of the publication.

No doubt, merit counts, but by itself it doesn't take one far, as in the case of the second child prodigy I have been monitoring. His parents have no music in them, the father is busy running his own business unit, the mother is a working woman juggling home and a full-time job. The boy is fantastic, but there has been no flashy publicity or "lobbying", so the boy is not as well known as he deserves to be.

If lobbying is so important, how does one learn it, along with the necessary skills in music? This boy's parents have no idea how one goes about getting chances for the child to perform. They have neither the PR skills nor the time and resources.

I have seen so many cases where lobbying did the trick, even though the performer is just an ordinary artiste – being the daughter (or grand daughter) of, or married to, a VIP (a high ranking bureaucrat, a minister, a socialite) helps facilitate publicity and coverage. Having a link overseas (a son working in the US, a brother working for an international organisation in Europe) helps get a "concert tour" abroad, and that in turn becomes something to flaunt in front of sabha heads back home (just back from a successful concert tour of the US, as the cliché goes). I was living in Paris when a leading south Indian instrumentalist got a leading Tamil weekly magazine of Chennai to publish a report about his "highly successful French concert tour" – there had been no reviews, no raves, nothing, in Paris, but which editor is going to check? That's the reality.

So why don't we teach, along with the theory of music and the intricacies of pallavi, some do's and don'ts of climbing the ladder as a public performer? How to contact secretaries, how to get a nice colour brochure printed, how to plan in advance for upcoming annual events, how to hold a press conference and so on. There are such workshops being conducted for NGOs (how to get publicity for your projects, how to seek funding, how to write grant proposals, etc). It is not enough to be a good NGO and a sincere worker. One also needs these additional "marketing" skills. Even in music and dance. It is sad, but true.

Recently when I was asked to head a committee for upgrading a university syllabus in music, I toyed with the idea of including lecture units on lobbying and "marketing". The university shot the idea down.

The days when the world of music aficionados sought out a Thyagaraja or Swami Haridas, and requested them to deign to give listeners the privilege of artistic pleasure, are gone. Today, organisers seek out those who will draw crowds and help sales of tickets – and these are the ones who have done good PR work, to project themselves as "good crowd pullers". This explains why we find some mediocre artists among the "popular" performers. Not all the crowd pullers are equally brilliant. And not all brilliant artistes are crowd pullers.

Ponder over that, and you can come up with your own list of names that fit into these two categories. One needs to have some MBA savvy, even to make a name as a musician or dancer.

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I, V. S. Amarnath Sury, hereby declare that the particulars given above are true to the best of my knowledge and belief.



He is the only player to score a double century in ODIs
and a record 51 centuries in Tests.
He has made the record books bricker and India, the World Champion.
He is the only player of this generation to be included in Bradman's Eleven.
When Sachin Tendulkar dreams of becoming the best batsman in the world,
his brother Ajit Tendulkar dreams the same.

Your dreams are not yours alone

यूनिऑन बैंक Union Bank

Sri Krishnena Navarasa Pradarshanam

Ojaswita Chaturvedi

The navarasas have been a crucial aspect of all classical art forms. Evoking rasa or emotion is a primary aim of an artist. The nATyaSAstra says that without rasa, one cannot understand the meaning or essence of the performed art.

न हि रस दृते कश्चिदप्यर्थं प्रवर्तते

There are numerous instances whereby the navarasas have been either displayed or evoked by the ancient personalities and divinities. kRSNa leela is full of incidents that can evoke countless shades of navarasas in the heart of the listener or viewer. Not only each rasa independently, but one can even experience various combinations of the navarasa through Srl kRSNa leela. There are some incidents where Srl kRSNa has depicted himself as experiencing the navarasas. This article focuses on some of these incidents with reference to different scriptures and texts. Each rasa shall be considered specifically with the corresponding incident of kRSNa leela.

SRngAra rasa

SRngAra rasa is born from the sthAyl bhAva of love and is radiant in nature.

तत्र श्रृंगार नाम रतिस्थायिभावप्रभव उज्ज्वलवेषात्मक
(nATyaSAstra 6:48)

SRngAra is expressed by Srl kRSNa as he resides in the palaces of his wives in dwArKA, satisfying their desires to serve him. Srlmad Bhagavatam describes:

इत्थं रमापतिमवाप्य पतिं स्त्रियस्ता ब्रह्मादयोऽपि न विदुः पदवीं यदीयाम् ।
भेजुर्मुदाविरतमेधितयानुराग हासावलोकनवसङ्गमजल्पलज्जाः ॥ (10:59:44)

"O King! Great devatAs like brahmA also cannot realise the actual form and path of attaining the supreme Lord. The same Lord of lakshmi, Srl kRSNa was attained by those great ladies as their beloved husband. Now their bliss was increased at every moment as they served the lord with their lovable smiles, sidelong glances, joyful association and loving sweet talks."

Srl kRSNa is known as premAvatAra, love personified. SRngAra can be noticed in several parts in keSava's leelas ranging from the milkmaid damsels of vraja, the young ladies of mathurA and the jubilant queens in the palace of dwArKA.

hAsya rasa

hAsya rasa emerges from the sthAyl bhAva of hAsa or laughter.

अथ हास्यो नाम हासस्थायिभावात्मकः (nATyaSAstra 6:50)

Srl kRSNa is in the mood of natural laughter when he is surrounded by his dear cowherd friends. Srlmad Bhagavatam describes the laughter created by the young boys among themselves.
हसन्तो हासयन्तश्चाभ्यवजहुः सहेश्वराः (10:13:10)

"They made each other laugh and sometimes laughed to bits themselves in fondling love."

Nandanandana increased their delight by speaking on laughter-filled topics as he was seated right in the middle of the entire group of cowherd boys.

तिष्ठन् मध्ये स्वपरिसुहृदो हासयन् नर्मभिः स्वैः (10:13:11)

"In this way, mAdhava enjoyed the association of his friends filled with joy and happiness."

karuNa rasa

Karuna rasa emerges from the bhAva known as Soka or distress.

अथ करुणो नाम शोकस्थायिभावप्रभवः (nATyaSAstra 6:63)

Srl kRSNa becomes overwhelmed with karuNa or compassion at the sight of his cherished friend sudAmA (kuCela). As kuCela approaches the palace of dwArKA, Govinda notices him from a distance and rushes to him, filling him in his arms. Srlmad Bhagavatam says:

सहसोत्थाय चभ्येत्य दोभ्यां पर्यग्रहीन्मुदा (10:80:18)

"Seeing the brahmin at a distance, the lord suddenly got up from his throne, rushed to him and filled him in his arms."

Garga samhita describes that as Srl kRSNa embraced his friend, tears of joy flowed from his eyes.

दोभ्यां मिलित्वा चान्योन्यं प्रेम्णा ह्यश्रु कुलाकुलः

Devotees have described this leela with the Lord's heart melting with utmost mercy and compassion.

देखि सुदामा कि दीन दसा करुणा करि के करुणानिधि राये ।
पानी परात को हाथ छुए नहि नैनन के जल से पग धोये ॥

"Looking at the sorrowful condition of sudAmA, the merciful Lord began to shed tears out of extreme compassion. He did not touch the pot of water kept beside him; rather he washed the brahmin's feet with the tears flowing out of his eyes."

raudra rasa

Raudra rasa is evoked from the sthAyl bhAva of krodha or anger.

अथ रौद्रो नाम क्रोधभावात्मको (nATyaSAstra 6:65)

Anger is seen to be dominant in Srl kRSNa in the battlefield of KurukSetra when he notices the alertness with which arjuna is fighting bhiSma. The bhiSma parva of mahAbhArata, describes

that bhlSma was continuously slaughtering the army of the pAnDavas on the ninth day of war. Despite this situation, arjuna remained mild during war with his respected grandsire. Unable to bear this mildness of arjuna and wrath of bhlSma, Srl hari threw aside the reins of the horses and jumped out of the charioteer seat with a whip in his hand to attack bhlSma. As he ran towards bhlSma, the entire planet vibrated due to his hard foot-stamps. His eyes were tinged dark red due to intense anger. He was ready to attack bhlSma just as a lion attacks an elephant. While grandsire bhlSma rejoiced in this occasion of the Supreme giving him the rare chance of death by the very hands of Srl kRSNa, arjuna ran after madhusUdana and calmed him, requesting him not to break his vow of not fighting in the war of kurukSetra.

vlra rasa

vlra rasa evolves from the sthAyi bhAva of utsAha or enthusiasm. It is the predominant characteristic of the best of men.

अथ वीरो नरोत्तमप्रकृतिरुत्साहात्मकः (nATya SAstra 6:68)

Srl kRSNa has displayed his prowess and enthusiasm in many incidents. To be specific, the episode of kAliya will be considered. When mAdhava was entangled by the huge serpent, he began to enlarge his form. This caused extreme pain to the serpent. kAliya then tried to harm kRSNa with his poisonous tongues and fangs. Although being able in every way, govinda played with the serpent and continuously escaped his attacks. When kAliya was exhausted, Srl kRSNa pressed down his hoods and with all enthusiasm, he jumped onto them and began dancing. It is described that whichever hood of kAliya did not bow down, was forcefully hit by the feet of the excellent dancer.

यद् यच्छिरो न नमतेऽङ्ग शतैकशीर्ष्णस्तत्तन् ममर्द खरदण्डधरोंऽघ्निपातैः (10:16:28)

There are numerous incidents that mark the vlra rasa in kRSNa leela. These include the killing of many demons such as baka, agha, keSi, ariSTa, kansa, bAna and paunDrak. Also, once Srl kRSNa attacked the devatAs when he was stopped from capturing the pArihAta tree that was desired by satyabhAmA devi. He bravely won this war and came back to his abode, as a triumphant and valiant king.

bhayAnaka rasa

BhayAnaka rasa appears from the sthAyi bhAva of bhaya or fear.

अथ भयानको नाम भयस्थायिभावात्मकः (nATyaSAstra 6:70)

This rasa is evoked in the case of a situation that gives rise to fear. Yes, the Lord, parabrahma himself has also experienced fear. When bAla gopAla breaks the pot of yoghurt in the courtyard of yaSodA devi, she was angered. She ran after her little son with a stick in her hands. Srlmad Bhagavatam describes that when Srl kRSNa saw his mother coming after him with a stick in her hands, he began to flee out fear.

तामात्तयष्टिं प्रसमीक्ष्य सत्वरस्ततोऽवरुह्यापससार भीतवत् (10:9:9)
His eyes became restless due to fear of his angry mother.

उदविक्षमाणं भयविह्वलेक्षणं (10:9:11)

The dAmodarASTakam describes:

रुदन्तमुहुर्नेत्रं युग्ममृजन्तं कराम्भोज युग्मेन शातंक नेत्रम् ।
मुहुः श्वास कम्प त्रिरेखांक कण्ठ स्थितग्रैव दामादर भक्ति वाध्यम् ॥

"He rubbed his tearful eyes again and again with his two lotus hands, his breaths became deeper and faster due to fear thus causing the pearl necklace on his chest to vibrate. I offer my respect to that dAmodara who was bound, not by the ropes but by the devotion of yaSodA devi."

In this way, bAla gopAla expressed the rasa of bhaya, as he is overwhelmed with the fear of mother's anger.

vibhatsa rasa

Vibhatsa rasa is formed from the sthAyi bhAva of jugupsA or disgust.

अथ विभत्सो नाम जुगुप्सा स्थायिभावात्मकः (nATyaSAstra 6:74)

Srl kRSNa is filled with disgust at the heinous deeds of aSvatthAmA. The sauptika parva of the mahAbhArata describes the attack of aSvatthAmA on the camp of the pAnDavas. He kills the sons of draupadi while they are asleep and even dares to attack the foetus in the womb of uttarA. YadunAtha is disgusted at these actions and he speaks to aSvatthAmA ferociously saying:

"All intelligent people shall understand you as a sinner and a coward because you are simply collecting sins at every moment by killing young children. You shall roam on this planet for over three thousand years but you will not be able to stay in contact with any human being. O sinful one! The foetus in the womb of uttarA will surely be protected by me. O lowest among men! At that time you shall see my potency!"

This incident marks one of the rarest occasions where srl kRSNa has spoken to anyone so harshly. This reflects the jugupsA bhAva and vibhatsa rasa in mAdhava.

adbhuta rasa

Adbhuta rasa is borne out of the sthAyi bhAva vismaya or wonder. It is expressed when one experiences a surprise.

अथाद्भुतो नाम विस्मय स्थायिभावात्मकः (nATyaSAstra 6:76)

This rasa is displayed by Srl kRSNa in a very special situation. The utkala khanDa of skanda purANa describes this leela vividly. At the time of the solar eclipse, all the yadus and residents of dwArkA made their trip to the holy pond in kurukSetra. Here, the queens of dwArkA and devaki devi requested queen rohiNi (Srl balarAmA's mother) to narrate to them the various activities carried out by mukunda during his vrindAvana residence. These leelas of vraja are so full of love that the Supreme forgets his own supremacy as he lovingly mixes with his devotees. Since the narration was to be kept private, subhadra devi (Srl kRSNa's sister) was kept at the doorway of the chamber. This was to prevent anyone else from entering the area while the narration was

going on. After some time, Sri kRSNa along with his brother balarAma came and stood besides subhadrA devi. The three of them heard the entire narration standing on the doorway. Hearing the different leelas in acute ecstatic mood, the Lord became tremendously overwhelmed with wonder and surprise. He could not believe the beauty contained in his own activities. His eyes dilated to their maximum and his limbs melted away in the delight of AScarya. SubhadrA devi and Sri balarAma were also in the same situation. The Lord displayed extreme ecstasy weighed down with wonder. This wondrous form of jagannAtha with his brother and sister is lovingly worshipped with all awe and reverence in puruSottama kSetra (Puri, Orissa) to this date also. The wonderful form of jagannAtha still amazes the hearts of thousands in the divine adbhuta rasa.

Santa rasa

Santa rasa is evoked from the sthAyibhAva of Sama or control and eventually leads to liberation.

अथ शान्तो नाम शम स्थायिभावात्मको मोक्षप्रवर्तकः (nATyaSAstra 6:84)

Santa rasa is demonstrated by Sri kRSNa at the time of his departure from this planet. After completing his activities on this planet, Sridhara finds a seat beneath a banyan tree and sits there in a very calm mood. Srlmad bhagavatam says:

भगवान् पितामहं वीक्ष्य विभूतिरात्मनो विभुः ।
संयोजात्मनि चात्मानं पदमनेत्रे न्यमीलयत् ॥ (11:31:5)

"When the supreme Lord saw brahmA and the other devatAs who are part and parcel of his own attributes, he drew his personality into himself and slowly closed his beautiful lotus like eyes."

The Lord experiences ultimate peace as he had relished the devotion of myriads of devotees, given pleasure to the entire world and punished the sinful during his time on this planet. He is ready to leave for his eternal abode, in the very relaxed mood of SAnTa rasa.

The above collections of incidents of kRSNa leela mark a few points in which the navarasas have been experienced by Sri kRSNa. These are just a few drops from a vast ocean. The navarasas are, in reality, an essential part of almost every activity performed. Sri kRSNa has also performed these leelas to enhance the importance of the navarasas.

ERRATA

In the report of Shri T.V. Gopalakrishnan's concert in Sabha Roundup in the Oct-Dec 2011 issue of Shanmukha, the name of the supporting vocalist has been wrongly printed as Vidya Harishankar, while it was actually Vidya Harikrishna who accompanied Shri Gopalakrishnan. We regret the error and apologize for any inconvenience caused due to the same.

Book Review

Jyothi Mohan

Pictures of Melody-The Queen of Song-M.S.Subbulakshmi Speed Thrills-G.N.Balasubramaniam

Written by Lakshmi Devnath and published by Heritage Publishing House
Pages 24; Rs. 125 each



Lakshmi Devnath is doing for music what Amar Chitra Katha did for Indian history and culture. Her Pictures of Melody series are a serious attempt to make the present generation aware of our rich musical heritage. Her beautifully- researched, painstakingly-put together pictorial biographies on music legends will surely draw young, impressionable minds off the ipod, ipad and other attractions!

The Queen of Song M. S. Subbulakshmi is a beautiful, pictorial representation of the rich and varied life experiences of Bharat Ratna Dr. M. S. Subbulakshmi. The opening page casts a spell on young and old readers alike, akin to a mystery novel prodding the reader to read on!

The colourful scenes of yore are recreated vividly for the young minds. MS's passion and dedication brought out so clearly will, I am sure, fire many a young mind into striving for excellence for music's own sake. Small anecdotes like going back to mud pies she was making, after an impressive debut on stage, concocting tamarind lollipops for brother Sakti, doing the make up for the children for dance, etc., make her so endearingly down-to-earth! The description of the child in her, oblivious to all the adulation around is a lesson for all of us.

All the important milestones in her life have been covered in an interesting manner without sounding like a boring chronicle! References to music legends have been made to widen the knowledge of the reader wherever relevant. That MS was admired the world over, had the distinction of performing at the UN General Assembly and was received with adulation and deep reverence in all the foreign nations she visited, is sure to impress young children.

Many children are not aware of the far-reaching popularity MS enjoyed within our own country. The respect she commanded among leading Hindustani exponents, film music singers as well as leading politicians is well-illustrated. Gandhiji wanted only MS to sing his favourite Hindi bhajans as he felt only she could convey the depth of devotion as envisaged by the saint poets. Her felicity with several languages, which she took care to study meticulously when singing songs in them, should also be an eye-opener for impressionable minds.

The generosity of Sadashivam and MS, giving most of what they earned to various charities should make children aware that we live not for ourselves alone. Even in the face of adversity, the Sadashivams chose to scale down their expenses rather than use her income. This has been highlighted and will surely make children less self-centred.

She remained an ardent student, learning even in her seventies, with humility and respect. This again is a lesson for young minds, exhorting them to keep their eyes and minds always open and

ReaderSpeak

receptive. The young reader is also made familiar with the mode of dress and food habits of yesteryear. The characters in the book are brought to life by G. Sekar very artistically. Thus, the pictorial biography of M.S. is sure to draw young minds to music, devotion, importance of discipline and simple living as exemplified by the inimitable MS.

Speed Thrills on the life of GNB is another offering by Lakshmi Devnath in the pictorial biography series. The clash between typical parental pressures of academics as opposed to letting the creative expression in the child bloom is brought home tellingly! It is a scene even today when parents disregard the talent in music and other forms of art and needlessly push their children to excel in studies which they are not inclined towards at all! GNB was fortunate in that he was supported by his father's friend, scholar V.S. Srinivasa Sastri who understood that the young lad was not interested in becoming a lawyer as his father wished. It was due to his intervention that GNB was able to realise his dream of becoming a musician.

The early childhood of GNB is recaptured endearingly. His mother dressed him up lovingly in innovative costumes during navaratri and sent him to houses which kept the traditional 'golli' where he sang to admiring audiences! GNB's humility as a child is captured beautifully. Though he knew he was exceptionally talented and endowed, he was hesitant to sing at the Kapali Temple in place of the stalwart Musiri who had taken ill. It was only after much persuasion by the senior musicians that he did as asked and rose to become a much sought-after star in the music world. This should be a guideline for upcoming youngsters and their eager parents!

In this volume too, we are shown that sky is the limit when hard work and sincerity are coupled with talent. Though he had little formal training in music, GNB managed to silence critics by his sheer brilliance and courage of conviction. He strongly believed in not treading the old path but forging new ideas and exploring new vistas within the framework of tradition. He regaled audiences with exposition of new as well as rare ragas winning plaudits from the old musicians as well as connoisseurs. Yet, he would attribute his success to the rich music he had heard in his formative years from great vidwans.

He was an ardent devotee of Devi. He declined an offer from the Trivandrum palace as Devi puja was more important to him.

He admired all types of music. Hindustani music as well as Western music fascinated him greatly. He would organise festivals featuring great Hindustani musicians and salute their virtuosity. He was thus open-minded and receptive to excellence in every kind of music. His good looks led him to act in cinema too. He produced innovative programmes for AIR. He also composed prolifically in several new ragas. He encouraged and supported upcoming young talent as he felt they were the future and should be given due exposure to the public. He was generous, paying his accompanists handsomely. These are all lessons for the young readers brought out with great clarity. He was a talented artist, great poet and a generous, patient teacher. Such a multi-faceted artiste, who enjoyed great popularity, was the epitome of humility and a great human being. The glorious life of GNB has been captured in delightful detail for young readers. The illustrations by C. Thangavel bring out the brilliance of GNB.

Thus both these pictorials will go a long way in kindling and fostering interest in young minds in our rich cultural legacy. An added bonus is a beautiful, autographed, photograph of each artiste which comes with the pictorial. Lakshmi Devnath's efforts thus serve to connect the past and the future of those who are musically-inclined.

This refers to the letter regarding "Murder on the Musical Stage" and Dr. Sakuntala Narasimhan's rejoinder (Oct-Dec 2011 issue).

The word "murder" as a verb has the meaning "spoil by bad performance, mispronunciation etc" (Concise Oxford). The Tamil word "Kolai" also has a similar meaning. One of the well known Tamil-Tamil/English dictionaries gives the Tamil meaning as "paadudhal, pesudhal ponravatrai kaadhaal ketka sahikka iyalaadha alavukku sidhaiththal" which translates as "what is being spoken or sung is so much distorted that one cannot bear to hear the same". So the good Doctor is right in her rejoinder. It is a different matter that she could have put it differently because we are used to certain usages and meanings. In fact, many people may not be aware that the term murder in English and its Tamil equivalent "Kolai" have a meaning so entirely different from what is popularly understood.

Incidentally, at page 36 of the same issue of the magazine, there is reference to "Kanugontini" in Bilahari. I think it should be "Kanukontini". Mini murder in the music magazine?

V. Krishnamachari
Chembur, Mumbai.

Editor's response:

Thanks for your email and the additional insight you've provided for the "Murder on the musical stage" topic. It is always encouraging and heartening for us to hear from our readers like you.

As regards the Bilahari kriti of Thyagaraja that has been mentioned in the Oct-Dec 2011 issue, the correct version is Kanugontini. This can be verified in two renowned books of Thyagaraja kritis, namely, Spiritual Heritage of Thyagaraja by Ramanujachari C and the book by T.K. Govinda Rao. We also sought clarification from a retired academician, well-versed in Telugu, who is emphatic in endorsing the correctness of Kanugontini. A young Telugu friend who has a passion for Telugu language and literature provides this additional information.

"Kanugontini" means I found with eyes or I saw what I was searching for with eyes or had darshan of someone I am searching for.

Incidentally, the index in TKG's book lists the kriti as "Kanukontini", while in the pages within, it is "Kanugontini", both in the Devanagari script and English script!

WRITE TO US !

We would love to get to know you, dear reader, and hear your views, suggestions and thoughts on the journal or any topic related to the performing arts.

Please email us at : bhamusic22@gmail.com

OR write in to us at :

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Bhajana Mahotsav (7th-13th January 2012) in pictures



Namasankeertanam by Padam's Baalagopaala Bhajan Mandal



"Shri Periava's Charitram" by Sindhuja Ekambaram



Namasankeertanam by Senkottai Hanhara Subramaniam & party



Namasankeertanam by Tukaram Ganapathy Maharaj & Party

Seetha Kalyanam



The divine bride and groom with seer for their wedding



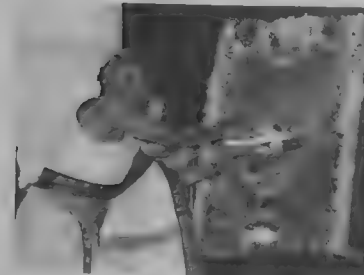
Ritual pounding of rice by married women



Symbolic retrieval of Seeta from the earth adorned with silk, gold and flowers



Bringing Seeta to her groom Rama



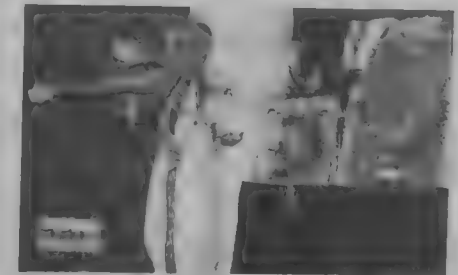
Presenting the bride and groom with silk vastra



Ceremonial holding of the screen during kanyadaanam



Tying of the auspicious thread or thali



Breaking of appalam as part of the post-wedding ritual or nalangu

Thyagaraja Aradhana



A section of musicians rendering Pancharatna kritis

This year the group-rendering of Pancharatna kritis in the evening, by musicians of the sabha and some of the sister institutions of the sabha at the Shanmukhananda Chandrasekarendra Saraswati Auditorium was telecast live by Sri Shankara TV channel and telecast once again in late January.

13th January was Bahula Panchami day, the day on which Saint Thyagaraja attained moksha. This Aradhana day was commemorated with abhishekam and pooja for Saint Thyagaraja, unchavritti led by Udayalur Shri Kalyanaraman and rendering of Thyagaraja's Pancharatna kritis by students and staff of Vidyalya at the Essar Hall in the morning.

Trimurthy Vaibhavam 18th February 2012



Dr. Radha Bhaskar

Dr. Radha Bhaskar gave an impressive lecture-demonstration on the special features of the compositions of the Carnatic music Trinity, Thyagaraja, Muthuswami Dikshitar and Shyama Shastri. She was supported on the violin by Melakkaveri Thyagarajan, her husband Mudhra Bhaskar on the mridangam and Nanganallur S. Swaminathan on the ghatam. Dr. Radha Bhaskar apart from being a musician, musicologist and editor of a music and dance magazine Samudhra runs an organization called Mudhra which is involved in various activities to promote and disseminate knowledge about the fine arts.

The lec-dem began with Dr. Radha Bhaskar singing Thyagaraja's *Shree Ganapatini* in Sowrashtara raga. Dr. Radha described the compositions of the Trinity as the epitome of Carnatic music and elucidated the importance of the kriti as a musical form in Carnatic music. Dr. Radha stated that the kriti as a musical form attained artistic perfection in the hands of the Trinity and gives enormous scope for manodharma sangeetam. Kriti is a concrete, measured form of music. It could be small or elaborate; as the Sanskrit definition of kriti goes: *Yat kritam tat kriti*; hence the structure of kritis varies from one composer to another. Each one has given different shape, structure and dimension to the kriti. She then contrasted it with the keertana—while keertana is suited for congregational singing with repetitive music covering not even one complete octave, kriti is suited for concert music and covers 1 1/2 to 2 octaves. Thyagaraja has composed both kritis and keertanas. To demonstrate the difference between the two forms, Radha sang Thyagaraja's keertana *Nagumomu* (in madhyama shruti) and kriti *Ramakatha Sudharasa*, both in Madhyamavati.

There is no discernible similarity in style between the 3 composers, except of course for the fact that they all composed on gods and goddesses. Thyagaraja's sahitya (in Telugu or Sanskrit) is in a conversational style; many are emotional outpourings to his beloved Rama and reveal different moods in different kritis. Dikshitar's kritis are in Sanskrit and describe deities with a third person veneer. Shyama Shastri's lyrics in Telugu and Tamil reveal his total surrender to Bangaru Kamakshi, as a child surrenders to its mother. His kritis exude karuna rasa and involves direct communication. Interestingly, all three composers were initiated into music by yogis – Narada in

the case of Thyagaraja, Chidambaranatha yogi in the case of Dikshitar and Sangeeta Swami in the case of Shyama Shastri.

More than 200 ragas have been employed by Thyagaraja, of which more than 100 are his creations. He has brought life to ragas like Bahudari, Hamsanadam, Bangala, Gambheeravani, Vijayashree, Suposhini, Chandrayoti, Vasanthabhairavi, Vijaya Vasantham and Ganamoorti through his compositions. Dr. Radha sang a few lines of compositions in some of the above ragas e.g. *Brova bharama* (Bahudari), *Bantureeti* (Hamsanadham), *Nadaloludai* (Kalyana vasantham), *Yeti Yochanalulu* (Kiranavali).

There is no ambiguity about the raga's identity in Thyagaraja's kritis, in the very first sangati the raga is brought out; Dr. Radha demonstrated this with *Yeti Yochanalulu* (Kiranavali), *Manasa Yetulo* (Malayamarutam) and *Mokshamu* (Saramathi).

As far as major ragas are concerned, Thyagaraja has composed 31 kritis in Todi, 32 in Shankarabharanam, 21 in Kalyani, 18 in Bhairavi, 14 in Athana, 13 in Kharaharapriya, 14 in Kapi, 11 in Asaveri, 11 in Harikamboji and 7 in Kambhoji (numbers based on books by Shri T.K. Govinda Rao). It is interesting that Thyagaraja has composed only seven kritis in Kambhoji which is considered a more major raga than Harikamboji, whereas eleven kritis have been composed by him in the latter. It speaks volumes about his genius that he was able to give such a complete picture of a raga that, as far as is known, had not been handled by any other composer before him and by none of his contemporaries either.

Dr. Radha then took up Kharaharapriya for demonstration – she sang *Rama Nee Samanamevaru* before dwelling in detail on the number of janyas spawned by this raga like Shriranjani, Abhogi, Jayamanohari, Manjari, Kapi, Kaanada, Devamanohari, Kannadagowla, Shuddha Bangala and Mukhari. Dr. Radha surmised that Thyagaraja might have composed in Shriranjani first, then by reducing a nishadam, he might have composed in Abhogi, and then he might have thought of combining these two ragas by taking Abhogi's arohanam and Shriranjani's avarohanam and arrived at Jayamanohari in which he composed *Nee Bhakti Bhagyasudha*. She demonstrated by rendering the Jayamanohari kriti and observed that the raga is very clear in the first phrase itself.

Thyagaraja's kritis are of medium tempo, having fewer lyrics, with the pallavi-anupallavi-charanam format (in most cases; there are many kritis which don't have anupallavi, but multiple charanams e.g. *Sri Rama* in Sahana). A characteristic feature of Thyagaraja kritis is that the anupallavi tune is repeated in the latter part of the charanam (in most cases; an exception is *Eti Janma* in Varaali). This was demonstrated with *Ganamoorthe*.

The credit for introducing sangatis with a definite purpose goes to Thyagaraja; his kritis have a profusion of sangatis and there is a melodic progression on a theme line. She demonstrated the progression of sangatis in the pallavi of the Kalyani kriti *Etavunara Nilakada*; the successive sangatis start at rishabham, gandharam, panchamam, dhaivatam, tara sthayi shadjam and tara sthayi rishabham respectively. The word "Etavunara" remains constant while "Nilakada" contains the six variations or sangatis – this feature of holding one part of the line constant while varying the other part is again very characteristic of Thyagaraja.

The talas employed by Thyagaraja are simple. He used Adi, Khanda Chapu, Mishra Chapu and Roopakam. But he did set his kritis to different starting points (or eduppus) in the tala cycle. He used sama eduppu (*Adamodi* in Charukeshi), ½ eduppu (2 aksharas after starting of tala) e.g. *Lalite* (Bhairavi), ¼ eduppu (3 aksharas after starting of tala) e.g. *Sundara tara deham* (Pantuvaraali), 2nd beat eduppu (after 4 counts) e.g. *Endaro Mahanubhavulu*. The most attractive starting point used by him is the eduppu after 6 counts. This, Dr. Radha surmised, could have been inspired by Marathi compositions. Dr. Radha then gave a dazzling demonstration of kritis

that have eduppu after 6 counts, singing one avartana from each of the compositions in rapid succession; for example, *Bantu Reeti* (Hamsanadam), *Teliyaleru Rama* (Dhenuka), *Brova bharama* (Bahudari), *Entanerchina* (Shuddha Dhanyasi), *Marugelara* (Jayantashree), *Tanamidane* (Bhooshavali), *Paraloka sadhaname* (Poorvikalyani), *Tanavari* (Begada), *Ma kelara* (Ravichandrika), *Bagayanayya* (Chandrajyoti)

Muthuswamy Dikshitar had a different, unique style. The high flown Sanskrit sahitya contains lofty wisdom and many esoteric elements. His kritis are usually in a leisurely tempo, capturing the entire picture of the raga, showcasing all the nuances and building a grand edifice that builds up a sublime atmosphere. Dikshitar being a vainika uses the veena techniques of jaru, glides and swaying movements. Dr. Radha rendered *Shree Satyanarayanam* in Shiva Pantuvarali (as Shubha Pantuvaraali is known in the Dikshitar sampradaya). An influence of Hindustani music can be seen in Dikshitar's compositions, possibly due to his five years of stay in Varanasi; he has used Hindustani ragas like Jujavanti, Brindavani Saranga and Yamuna Kalyani to create some of his masterpieces.

A unique feature in Dikshitar kritis is the samashti charanam which Dr. Radha demonstrated with the Varaali kriti *Mamaya Meenakshi*. Unlike Thyagaraja kritis, the melody of the anupallavi does not repeat itself in the charanam, the melody of the charanam is quite distinct. Another interesting observation about Dikshitar kritis made by Dr. Radha is the fact that the madhyamakala sahitya after charanam has double the number of syllables as the anupallavi e.g. *Pamara jana paalini* (Sumadhyuti or Simhendramadhyamam)

The way he has used his mudra of "guruguha" is quite interesting. Unlike Thyagaraja and Shyama Shastri whose respective mudras usually occur only in the charanam (or in the last charanam if the kriti has multiple charanams), Dikshitar embeds his mudra in different places in different kritis, it could be in the anupallavi, charanam, samashti charanam or in the madhyama kala sahitya in the charanam e.g. in the Hemavati kriti *Shree Kantimateem*, the mudra occurs in the pallavi itself.

Dikshitar has composed 423 kritis in shuddha madhyama ragas and 56 kritis in prati madhyama ragas. In all he has used about 193 ragas. He has composed a staggering 48 kritis in Shankarabharanam and 96 kritis in janyas of Shankarabharanam.

Muthuswamy Dikshitar seems to have absorbed different genres of music. Apart from Hindustani music he seems to have been influenced by western band music too as is evident from his 39 songs with western tunes e.g. *Shakti Sahita Ganapatim*, *Santatam Pahimam*, *Shyamale Meenakshi*, *Varashiva balam*, *Rama Janardana*, *Anjaneyam Sada*.

He has composed in the sapta talas (Navagraha kritis). He is the only one of the Trinity to have composed ragamalikas. Dr. Radha sang a little of *Shree Vishwanatham*, the chaturdasha ragamalika.

There is a difference in the names of ragas between the Thyagaraja and Dikshitar schools, for instance the raga called Shuddha Saaveri in Thyagaraja kritis is called Devakriya in Dikshitar kritis. Poorvikalyani is called Gamakakriya etc.

Another little-known and interesting fact shared by Dr. Radha was that Rabindranath Tagore was inspired by *Meenakshi Memudam Dehi* (Gamakakriya or Poorvikalyani) and has composed in the same tune. Dr. Radha rendered this song *Basonti he buvano*.

Shyama Shastri's sahitya is simple and his compositions are direct, heartrending appeals to the goddess. He is the only one among the Trinity to compose various musical forms; he composed

geetams, swarajatis, varnams and kritis. Interestingly, some of his kritis can be sung well in two talas e.g. *Himadrisute* can be sung in Roopaka or in Adi tala (tishra gati), similarly *Shankari Samkuru* in Saveri. Many of his kritis have 3 charanams, however, usually only the mudra charanam is sung e.g. *Ninne Nammi* (Todi), *Nannu brovu lalita* (Lalita).

Shyama Shastri's three swarajatis are monumental contributions. He has composed in 13 melakartas and janyas e.g. he has composed in the Hanumatodi melakarta and its janyas Ahiri and Dhanyasi. Though he has composed 300 songs, only 70 are available. 5 syllable words were a favourite with Shyama Shastri which lent a rhythmic beauty to his compositions. Dr. Radha shared more examples of these 5-syllable words in an email clarification in the days following the lec-dem e.g. anudinamu, kamalabhava, mahimalanu, padayugamu, durusuganu, tarunamidi varamosagu, gatiyanuchu.

He has given a unique dimension to Anandabhairavi. Dr. Radha rendered a part of *Himachala tanaya*. He has contributed two new ragas Chintamani and Kalgada.



Musical Trinity - Muthuswamy Dikshitar, Thyagaraja & Shyama Shastri

can see how the metre of the words and internal structure of the tala coincide totally.

Shyama Shastri has used some rare talams like tishra matyam 2 kalai e.g. *Brihannayaki* (Madhyamavati),

In summary, the Trinity explored all facets of kritis. They were the role model for later composers like Papanasam Sivan, Patnam Subramanya Iyer and Mysore Sadashiva Rao. Dr. Radha opined that sukha bhavam is an important prerequisite of music, which is amply exemplified by the Trinity's compositions. A vivid portrayal of melodic identity helped standardization of lakshana. Their kritis structured Carnatic music and form the bulk of the kalpita sangeeta while also being the ultimate source for manodharma sangeeta. Dr. Radha also emphasized on how music appreciation (which is key to understanding and enjoying such marvelous features of Carnatic music as outlined above) can be developed through listening to concerts supplemented with music appreciation programs.

Dr. Radha Bhaskar's presentation was impeccable. One only felt that it could have been more balanced in terms of time allotted to each of the Trinity, 60 percent of the time was devoted to Thyagaraja with only 20 percent each for Muthuswamy Dikshitar and Shyama Shastri. This left very little time for demonstrating some interesting aspects of these composers' kritis that she mentioned, like the sahitya structure in Thyagaraja and Shyama Shastri kritis and the 5 syllable words used to rhythmic effect by Shyama Shastri. There was also little mentioned about the group kritis of Dikshitar like the vibhakti kritis and the avarana kritis (Kamalamba, Nilotpalamba, Abhayamba), the navaratnamalika of Shyama Shastri and in fact, even the pancharatna kritis of

Thyagaraja. The ingenuous use of the raga mudra by Dikshitar was also conspicuous by its absence. This could have been due to paucity of time as she explained; even so, one felt there was scope for balancing.

Palghat Mani Iyer Centenary Celebration 24th February 2012

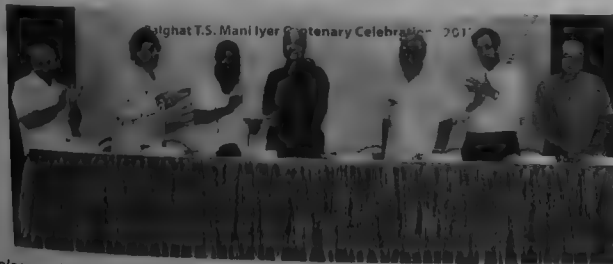
Following the centenary celebration of Palghat Mani Iyer on 14th August 2011, the Sabha, in association with Palghat Mani Iyer Centenary Committee, held a second programme in honour of the mridangam legend.

Mani Iyer's grand-daughter, leading vocalist Dr. Nithyashree Mahadevan rendered a special invocation *Nada vitthagarkkarulum kalaivaniye* composed by her mother (daughter of Palghat Mani Iyer) Smt. Lalita Sivakumar, in a janya raga of Shankarabharanam called Maamani, with an emphasis on the syllable "tom" which was a favourite solli of Mani Iyer. The anchor for the evening's programme P.C. Ramakrishna explained that the composition epitomizes the union of nada and laya.

Mridangist T.R. Rajamani, son of Palghat Mani Iyer, felicitated all the speakers on behalf of the Palghat Mani Iyer Centenary Committee and also gave the vote of thanks. Shri Rajamani remarked on the appropriateness of Palghat Mani Iyer's centenary celebration function being held at this Sabha wherein he has played in hundreds of concerts. The initiative for this collaborative function had been taken by Shri M.S. Shekhar, being a Mumbaikar, and a disciple of Mani Iyer and son of late Shri K.S. Mahadevan (first editor of Shanmukha journal and renowned music connoisseur and critic). A concert recording of Palghat Mani Iyer's tani avartanam was played on the occasion.

President V. Shankar, in his address, spoke about the greatness of the mridangam maestro with a brief biography and recollections of his long association with the Sabha. Born to a Harikatha exponent Sattapuram Subba Iyer, Palghat T.S. Mani Iyer ascended the stage at the age of 8 and ruled the world of Carnatic music for 61 years. He elevated the art and the level of artistes for whom he was playing. He was the first percussionist to receive the Sangita Kalanidhi and Padma Bhushan awards.

Eminent mridangist Karaikkudi Mani spoke about his personal experiences with the maestro and his music and his tremendous influence on not only himself but generations of percussionists thereafter. The revelation made by Shri Karaikkudi Mani that he had been eschewing awards and titles as far as possible ever since he got a verbal stamp of approval from Palghat Mani Iyer, deeming it the highest award one could aspire for, was particularly significant.



Album release, (l to r) Shree V. Suresh, Pt. Anindo Chatterjee, Guru Karaikkudi Mani, Justice V. Shrikrishna, Palghat T.R. Rajamani, President V. Shankar, Hon. Secy. Amamath Sury

A unique album containing selected portions of private recordings of live concerts of the maestro accompanying various leading artistes of his time, compiled in a concert format along with 7 tani-avartanam and as icing on the cake, speeches by Mani Iyer was released by Justice V. Shrikrishna. The eminent judge shared his memories of concerts of Palghat Mani Iyer that he had heard at the Sabha in its early years.



Guru Karaikkudi Mani, Pt. Anindo Chatterjee, Shree V. Suresh

The finale of the celebration was a percussion ensemble with Guru Karaikkudi Mani on the mridangam, Pandit Anindo Chatterjee on the tabla and Palghat V. Suresh on the ghatam. The programme started with a pallavi refrain in Adi tala, chatusra gati, played by each of the members, followed by Pandit Anindo Chatterjee's tishra gati, Suresh's khanda gati and Guru Karaikkudi Mani's tishra and mishra expositions. The ensemble ended with a resounding korvai.

Concert of Vishnudev in Talent Promotion Series 26th February 2012



(l to r) Shriram Gopalakrishnan, Vishnudev, K. Shivakumar

Vishnudev, of Carnatic Music Idol fame (he won the title post this concert), began with *Eranapai*, the Todi varnam in Adi tala, followed by *Shri Narada*, a Thyagaraja kriti in Kaanada raga. Vishnudev sang neraval and kalpana swaras at "Veda janita". The sarvalaghu second kala swaras were not entirely smooth-flowing. A beautiful, bhava-laden rendition of Shyama Shastri's Neelambari kriti *Brovavamma* with lovely sangatis followed. A brisk *Shreepate* in Nagaswaravali with a

few rounds of kalpana swaras was followed by a detailed and excellent Shanmukhapriya alapana and the Swati Tirunal kriti *Mamava Karunayaa*. Neraval, and kalpana swaras containing a variety of patterns, were sung at "Kaamita" rounded off by a nice korvai. A Dikshitar kriti in Ganasamavaraali raga (melakarta Ganamoorti) *Brihadeeshwara rakshatu maam* was followed by a Kedaragowla alapana which was quite flat and not characteristic of the raga at times, and *Vanajanayanudanee*, a Thyagaraja kriti, with neraval (which suffered from the same problem as the alapana) at "Munupadi charitamulanu vini yunnanu". Kalpana swaras in two speeds were also sung. The concert ended with a ragamalika shlokam *Kasturi Tilakam* (sung in Mayamalavagowla, Mohanam, Ritigowla and Shuddha Saarang) followed by *Govardhana giridhara* in Shuddha Saarang and *Jagadodharana* in Kapi. The concert would have been a better success with support from the violinist and mridangist.

Concert of Ganesh-Kumaresh 11th March 2012



Ramana Murthy (mridangam), Ganesh (violin),
Kumaresh (violin), Giridhar Udupa (ghatam)

The violin concert began with a beautiful ghana raga panchaka varnam. Kumaresh played a detailed and exquisite Reetigowla alapana. The duo played a composition from Raga Pravaham – a series of compositions created by the brothers themselves that, as Ganesh explained, do not have lyrics, but aim to leverage the violin's inherent strengths. This was followed by a Kalyani composition from Raga Pravaham. The next item was Purandaradasa's *Hari Narayana* set to Begada raga. Ganesh rendered the various charanams of this composition vocally, which was a sound idea, since Dasar kritis lean strongly on lyrics. Kharaharapriya alapana by Ganesh and *Chakkani raja* with elaborate kalpana swaras at "Kantiki Sundaratara" followed. It was these kalpana swaras, along with their raga essays that hinged on the highest aesthetic values, rather than the Raga Pravaham compositions that sounded like a raga pravaham (a deluge of raga)! Such variety and melody! The highlight of the concert was a pleasing medley of Thyagaraja compositions that have a 3/2 eduppu. The duo played a line of pallavi of one kriti, anupallavi of a second kriti and charanam of a third kriti, and repeated this process for more than 20 kritis including *Chalamelara* (Marga Hindolam), *Sarasamadana* (Kapi Narayani), *Nannu Kanna Tali* (Kesari), *Bhagayanayya* (Chandrajyothi), *Enta veduko* (Saraswati Manohari), *Sada matim* (Gambheeravani), *Manavyala* (Nalinakanti) etc.

Tamil Play – Malai Pozhuthiniley Oru Naal 17th March 2012



A scene from Malai Pozhuthiniley Oru Naal

A crisp and enjoyable Tamil play was staged by the Shanmukha theatre group, directed by Santhosh Rajan, adapted from a Sanskrit drama Bhagavadajjukam. The theme was a sanyasi trying to teach a lesson to his wayward disciple who is unable to overcome a weakness for worldly pleasures. The sanyasi does this by using a yogic technique of migration of soul into another body. This technique leads to a lot of humour – good old clean humour, not the slapstick variety that dominates contemporary Tamil comedy plays. The play had some excellent performances by Pichai as Athibuddhi (the disciple) and Ponnambalam as the sanyasi. Subbalaxmi as the dancer Vasantavalli also did justice to her role. She showed the transformation (when the sanyasi's soul enters her body) very well. On the other hand, the sanyasi's transformed demeanour when the dancer's soul enters his body is overplayed - Vasantavalli in her normal body carried herself with so much more dignity. A nice cameo was played by Azhaguraja (as the guard), a familiar face to sabha members. Vishwanathan as the Namboodiri mantravadi endeared himself to the audience with his dialogue delivery in the authentic Namboodiri accent. In fact, all the major characters delivered the powerful dialogues very well. Costumes were appropriate and settings adequate. One felt that the realization of Atibuddhi in the climax could have been depicted with more clarity, because up until the time that the sanyasi says that he is

glad that Atibuddhi has learnt his lesson, we don't realize from the expressions of Atibuddhi, Vasantavalli's friend, Chitrangadan and Vasantavalli's mother that they have even comprehended the fact that the souls of Vasantavalli and the sanyasi have been interchanged in their respective bodies. On the whole, it was a sterling effort by the whole team

The honorary secretary Shri Amarnath Sury announced that one of Santhosh Rajan's earlier plays *Bharata Peroli Bharati* which was staged at the Sabha in December 2011 and had received much acclaim, was going to be staged at the Krishna Gana Sabha, Chennai (it was subsequently staged on 8th April 2012). Santhosh Rajan appealed to the audience to pass on the word to friends and relatives in Chennai to watch the play. Incidentally, *Malai Pozhuthiniley Oru Naal* is Santhosh Rajan's 13th play.

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2012

Happenings at the Vidyalaya

Nalini Dinesh

Shri Purandaradasar & Shri Tallapakam Annamacharyar Day 21st January, 2012

Keerthana Krishna Murthy began her vocal recital with a shloka on Lord Ganesha *Vakratunda* in Bilahari raga followed by a Purandaradasa kriti *Sharanu Benakaney* which had a chittaswara. Another Purandaradasa kriti set to Sahana raga *Paalisamma Muddu Shaarade* followed. The Sahana raga bhava did not come through while the ending had a shade of Dwijavanti. Keerthana's next rendition, an Annamacharya kriti *Namo Namu Raghukula* set to Nattai raga was a little loose in laya. A Purandaradasa kriti set to Andolika raga *Ninna Nodi Dhanyanatenno* was prefixed with a Kannada shloka *Maharanya. Yadava Nee Baa* in Hamsavinodini (Purandaradasa), *Murahara Nagadhara* in Madhyamavati (Annamacharya) and *Shreeman Narayana* in Bowli (a curious choice for last item indeed) ended the concert. Shruti alignment and voice production could be better and reference to a script is avoidable.

Bharathy Nagaraj gave a neat recital in the next slot, commencing with an Annamacharya kriti *Parasamu Sokaka* set to Kedaram with a chittaswara and proceeding to a short Saveri alapana for the Purandaradasa kriti *Bharayya Venkata*. Violinist Pranav's Saveri sketch had some srgm usage. Purandaradasa kritis *Nimma Bhagya Dodadu* in Kalyani, *Narayana Ninna* in Shuddha Dhanyasi (preceded by a shloka *Krishnaya Vasudevaya*) and *Hanumanta Deva Namu Nama* in Poorvikalyani followed before ending with an Annamacharya kriti in Kuntalavaraali *Antaryami*.

Pranav Natarajan and Devanand Menon accompanied the vocalists on the violin and mridangam respectively.

Sruthi Natanakumar was the compere for the evening's programme.

S. Seshadri Memorial Talent Exposure Concert 17th February 2012



(l to r) Rohit Prasad, Chyndhri Padmanabhan, Smriti Sundararajan

Two KVC Diploma II Year students of the Vidyalaya gave vocal concerts. The first was Chyndhri Padmanabhan who began with a neat rendition of Surutti Adi tala varnam composed by Pallavi Gopala Iyer *Ento Prema* in two speeds. Chyndhri did alapana of Poorvikalyani raga with a response from violinist Smriti Sundararajan followed by a little- too-slow rendition of Purandaradasa's *Maanava janma*. This was followed by a good Reetigowla alapana by Chyndhri and Smriti, and Thyagaraja's *Dwaitamu Sukhama* with competent kalpana swaras, raga bhava

intact, at pallavi. The last item was a ragamalika *Nenjini* composed by N.S. Chidambaram on Devi in ragas whose names end with "ranjani". Thus there were Ranjani, Shriranjani, Guharanjani, Shivaranjani, Janaranjani, Mararanjani, Manoranjani, Megharanjani, Shrutaranjani, Swararanjani, Budharanjani and Chitharanjani. There were chittaswaras in each raga that were also sung in reverse to land at the pallavi. It was a good attempt by Chyndhri, but some of the ragas' forms did not come through clearly.



(l to r) Rohit Prasad, Tejasvi Sundararajan, Smriti Sundararajan

The second student of the Vidyalaya who gave a vocal recital that evening was Tejasvi Sundararajan. It was an immensely satisfying and elevating experience for the listener due to Tejasvi's total involvement, focus on aesthetics and details, and the utmost reverence with which he approached each composition that he rendered. The Saaveri varnam *Sarasooda* established Tejasvi's approach firmly. This varnam which has probably been heard hundreds of times by a seasoned listener took on a whole-new shade altogether. The choice of ragas and compositions also contributed to the overall experience. There were three major ragas to begin with Saaveri, Begada (Poochi Srinivasa Iyengar's *Anudinamunu*) and Todi (Dikshitar's *Shree Krishnam Bhajamanasa*). Begada alapana was soaked in bhava and Todi alapana was no less. Neraval and kalpanaswaras at "Shankha chakra gada" in *Shree Krishnam Bhajamanasa* flowed easily. Audibility was less in the kalpanaswaras though. The kuraippu was done neatly. The concert ended with a very lively rendition of Dr. Balamuralikrishna's Kuntalavaraali tillana and Swati Tirunal's mangalam in Yadukulakambhoji *Bhujaga Shaayino*.

Smriti's violin accompaniment was good and notably, her alapanas captured raga bhava well. Rohit prasad's enthusiastic mridangam accompaniment was sensitive to the vocalists and his tani avartanam, neat.

Shyama Shastri and Subbaraya Shastri Day 3rd March 2012



(l to r) Prasad Balan, Gayathri Arvind, Meera Krishnan, Pravin Venkataraman

The voices of the mother-daughter duo of Meera Krishnan and Gayathri Arvind rang out in unison, loud and clear like a bell, as they rendered the stately and timeless compositions of a composer whose melting devotion for Devi is couched in equally nectarine melody, and his worthy son. Beginning with a Kalyani-Todi succession of kritis (*Himadri Sute* and *Ninne Nammi*), followed by *Devi Brova* in Chintamani, their rendition really peaked only with Subbaraya Shastri's Reetigowla masterpiece *Janani Ninnuvina*. Avoiding the pitfall of rendering Anandabhairavi immediately after Reetigowla, the duo changed their original plan of rendering *Himachala tanaya*, and instead rendered Subbaraya Shastri's *Venkatashaila vihar*. Despite the overall sincerity and conviction of their singing, the Todi rendition was disappointing as there were many flat phrases. Hameerkalyani was also less than satisfying though the Reetigowla alapana by Meera brought out the raga bhava well.

The second student of the Vidyalaya who gave a vocal recital that evening was Tejasvi Sundararajan. It was an immensely satisfying and elevating experience for the listener due to Tejasvi's total involvement, focus on aesthetics and details, and the utmost reverence with which he approached each composition that he rendered. The Saaveri varnam *Sarasooda* established Tejasvi's approach firmly. This varnam which has probably been heard hundreds of times by a seasoned listener took on a whole-new shade altogether. The choice



(l to r) Prasad Balan, Hemamalini Arunkumar, Pravin Venkataraman

Each of Hemamalini Arunkumar's seasoned renditions, based on impeccable pathantaram, showed utmost fidelity to raga bhava and sahitya bhava. Her voice production and enunciation resembling her illustrious guru Neyveli Santanagopalan, the kritis flowed easily one after the other, this despite the often-distracting bowing of violinist Pravin Venkataraman. The opening kriti Shyama Shastri's *O Jagadamba* was prefixed by a verse from the Soundarya Lahari *Vipanchya gayanti* sung in Mayamalavagowla and Anandabhairavi. The vocalist sang a good Dhanyasi alapana (for *Meenalochana Brova*) and Shankarabharanam alapana. The rendition of the Shankarabharanam kriti *Sarjadala Netri* seemed to be in an especially slow kalapramanam; the Darbar kriti of Subbaraya Shastri *Meena Nayana* could also have been sung at a brisker pace. The renditions of the Shyama Shastri kritis *Tarunamidamma* (Gaulipantu) and *Kanakashaila viharini* (Punnagavaraali, Shyama Shastri) were a delight to listen to.

Prasad Balan's mridangam accompaniment was extremely soothing and supportive throughout.

The programme was compered by Praveena Gouthaman.

OBITUARY



We deeply regret the demise of Smt Sita Ganesh, who had been a faculty member of the Vidyalaya for over six years, on 31st January 2012. She was a B.A. (Music) and M.A. & M.Phil in English. She retired as faculty member of Guru Nanak College, Sion, and was a dedicated Carnatic music vocalist, teacher, ardent rasika and a regular at sabha programmes.

**SRI SHANMUKHANANDA KANCHI MAHASWAMI
SANGEETHA SANGRAHAALAY
SUMMARY OF ARCHIVES**

Summary of Audios

	Carnatic	Hindustani	Total
Concerts	11,969	1,632	13,601
Duration	26,814 hours	3,450 hours	30,264 hours
Tracks	99,244	10,288	1,09,532
Size	1,511.2 GB	194.2 GB	1,705.4 GB
Classifications	345	323	668
Main Artistes Covered	1,045 Artistes	335 Artistes	1,380 Artistes
Accompanists Covered	1,182 Artistes	116 Artistes	1,298 Artistes
Venues / Sabhas Covered	356	41	397
Cities Covered	189	43	232
Years Covered	1928 to 2010	1935 to 2009	1928 to 2010
Tracks Format	Mp3 44.1 Khz. 128 kbps Stereo 16 bit		
Tag	Id3 Tag Version 1.1 and Version 2.2		

Summary of Videos

Classification	Videos	Tracks	Size
Carnatic	1,328	2,439	829.3G
Hindustani	241	394	124.7G
Devotional	1,334	1,677	433.3G
Dance	209	397	118.8G
All	3,112	4,907	1506.3G

Total Size of Archives

Carnatic Archives (Audio)	1,511.2 GB *
Hindustani Archives (Audio)	194.2 GB *
Videos - All	1,506.3 GB *
Total	3,211.7 GB *

JAYA TV'S CARNATIC MUSIC IDOL

Dharini Veeraraghavan, a student of our Sangeetha Vidyalaya, reached the final round of the prestigious, annual Carnatic music competition Carnatic Music Idol held by Tamil TV channel Jaya TV in February, which is keenly contested by participants across cities. Vimarshini Jairam, past student of the Vidyalaya and A.K. Gayathry, sixth year Vidyalaya student reached the semi-final round.



SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA [Regd.]

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Subscription to 'Shanmukha'

An Appeal

Members are aware of the publication of 'Shanmukha', the professional quarterly of the Sabha. It has completed 35 years of existence.

The publication has a high standing among the professionals and aficionados of music, dance and theatre and adds prestige to the Sabha's image. It is one of the few music sabhas in the country that bring out their own professional magazines. The contributions are from experts in their fields. There are reports on the activities of the Sabha. Sometimes it carries valuable articles from other professional magazines and from its own issues of the distant past that are not accessible to the readers otherwise. What is more, there are instances of the articles of 'Shanmukha' being reproduced elsewhere with the Editor's concurrence. The attachment on the contents of the last two issues of the magazine may be seen in this connection.

The subscription for the magazine has not been raised for many years despite increase in the cost of printing. It is now decided to raise the prices as per rates given below:

Sr. No.	Particulars	Present Rates	New Rates
1.	Subscription for 3 years*	—	₹ 200/-
2.	Price per current issue	₹ 10/-	₹ 20/-
3.	Price per back issue	₹ 5/-	₹ 10/-

* It has been decided to accept subscription for minimum of 3 years.

The Sabha makes an earnest appeal to those members who are not subscribers to take subscription. Members may also consider canvassing for subscriptions with friends and relatives here and in other places. The new rates will be applicable from April - June 2010 issue.

It has also been decided to terminate the life subscription of ₹ 500/- with immediate effect. While the Sabha would continue to honour its commitment to continue to supply the magazine without any interruption, it makes a special appeal to life subscribers to help by making one time donation of say ₹ 1000/- that will be appreciated very much as it will add to the corpus of funds of 'Shanmukha'. Of course, larger or even smaller amounts are welcome.

Members of the Sabha are also requested to consider procuring advertisements from banks and business houses that earmark considerable funds for publicity through various media.

Encl : 1. Application for subscription.

Advertisement Tariff for Shanmukha from October 1, 2010

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Inside back cover (full page)	20,000	Screen Ruling : 133° lpi
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SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA, MUMBAI

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